

MUSICAL FOUNTAIN

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND ALL MUSIC GRADES

Twenty-third Year. Price, 10 Cents. Subscription, \$5.00. Foreign, \$6.00.—Annually.

VOL. XLV—NO. 7.

NEW YORK, WEDNESDAY, AUGUST 13, 1902.

WHOLE NO. 1168.



Photo by Hana, London, England.

VICTOR MAUREL

THE MUSICAL COURIER.

New York.

MRS. RATCLIFFE CAPERTON.

Representative and assistant of LAMPERTI.
New York, 138 Fifth Avenue; Philadelphia, 408
South 18th Street. Summer residence, Dresden,
Germany.
"Mrs. Ratcliffe Caperton is my only representa-
tive, and I advise all pupils desiring to study with
me to be prepared by her." C. B. LAMPERTI.
Dresden, Sedanstrasse 17.

**INTERNATIONAL
MUSICAL AND EDUCATIONAL EXCHANGE.**
Special facilities for Summer instruction.
CHARLOTTE BABCOCK.
CARNEGIE HALL, New York.

HENRY T. FLECK,

Conductor Haarlem Philharmonic Society of the
City of New York.
Address: Normal College, New York.

LOUIS KOEMMENICH,

CONDUCTOR
of Brooklyn Saengerbund, Brooklyn, New York,
and Junger Maennerchor, Philadelphia.
Studio: 478 Second Street, Brooklyn, N. Y.

MAX KNITEL-TREUMANN,

BARITONE.
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

GEORGE M. GREENE,

Voice Culture and Artistic Singing.
Oratorio, Church, Concert, Opera.
Studio: 489 Fifth Ave., Mondays and Thursdays.
Residence and address:
424 West 23d Street, New York.

MR. C. WHITNEY COOMBS.

(Church of the Holy Communion). Organ les-
sons and practice given on one of Roosevelt's finest
instruments. Special advantages for the study of
church music and the training of boys' voices.
Address: 49 West 20th Street, New York.

TOM KARL,

Head of Vocal Department "The American
Institute of Applied Music," 212 West Fifty-
ninth Street, New York. Permanent Studio.
Also CONCERTS and RECITALS.

Miss MARY FIDELIA BURT.

Author of Original Methods in Sight Singing,
Ear Training, Musical Stenography. All materials
copyrighted. No authorized teachers in Greater
New York.
Address: 48 Lefferts Place, Brooklyn, N. Y.

WADE R. BROWN,

PIANIST, ORGANIST,
CHORAL CONDUCTOR.
10 West 103d Street, New York.

F. H. LOCKHART, Bass-Baritone.

Studios: 121 East Twenty-third Street, New
York. Voices quickly placed and developed. Spe-
cial work given for breath control. The Art of
singing taught by method used in the old Italian
schools. Oratorio, Church, Concert, Opera.

DUDLEY BUCK, JR.,

VOCAL INSTRUCTION.
Concerts, Recitals, Oratorio,
Summer Course, Special Rates.
810 Carnegie Hall, New York City.

HOWARD BROCKWAY,

COMPOSER-PIANIST.
Pupils received in Composition, Harmony, Piano
and Song Interpretation.
Studio: 817-818 Carnegie Hall, New York.

WALTER HENRY HALL,

Organist and Choirmaster of St. James' Parish,
New York; conductor of the Brooklyn Oratorio
Society and the Musurgia, New York, &c.
281 Park Avenue, New York City.

MME. LOUISE FINKEL,

SCHOOL OF VOCAL MUSIC.
255 Fifth Avenue, between 28th and 29th Sts.
New York.

MORRIS PIANO SCHOOL.

201 West 81st Street, New York.
LUCILLE SMITH MORRIS, concert pianist
and teacher of piano and theory, director. Pupil
of Wm. Sherwood and Mrs. A. M. Virgi; certified
teacher of the Virgil Clavier Method of Technic.
Private and daily class instruction.

RICHARD ARNOLD,

Concertmaster Philharmonic Society.
INSTRUCTION.
208 East 61st Street, New York.

MR. FRANCIS STUART,

TEACHER OF SINGING.
Second season in New York. Ten years in San
Francisco. Pupil of Lamperti, the elder.
"Being in full possession of my method of sing-
ing, he has the ability to form great artists."—
FRANCESCO LAMPERTI.
Voices tested. Tuesdays and Fridays, 2 to 3.
1202 Carnegie Hall. Home Studio: "The Monte-
video," 7th Avenue, near 54th Street.

FLORENCE DE VERE BOESE,

TONE PLACING and the
ART OF EXPRESSION.
Vocal Studio: 557 Fifth Avenue, New York.

NEW YORK SCHOOL OF ACCOMPANYING

Piano—Sight Reading a Specialty.
H. W. MEYN, Tenor. ROSETTA WIENER.
Carnegie Hall: Studio 301-2.

MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

GRACE G. GARDNER,

SOPRANO.
Concert, Oratorio, Musicals, Voice Building and
Style. Injured voices restored by the Behnke
Method. Studio: 36 West Twenty-fifth Street.
Telephone 2174 Madison.

Mrs. HENRY SMOCK BOICE,

VOICE CULTURE.
Musical Art Department of Adelphi College.
Residence-Studio: 127 McDonough St., B'klyn., N. Y.
Pupils prepared for Church, Concert, Oratorio.
28 East Twenty-third Street, New York.
Monday, Wednesday, Thursday and Saturday.

PAUL TIDDEN,

PIANIST.
314 East 15th Street, New York.
Will accept a limited number of pupils.

GUSTAV L. BECKER,

CONCERT PIANIST and TEACHER of
PIANO and COMPOSITION.
Address: 1 West 104th Street, New York.

SIGNOR FILOTEO GRECO,

THE ART OF SINGING.
Studio: 51 West 35th Street, New York.

MME. EMMA WIZJAK,

Voice Culture and Art of Singing.
Italian Method.
Address: Care Musical Courier Company,
1135 Broadway, New York.

PERRY AVERILL—BARITONE,

OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.
220 Central Park South, New York.

J. ARMOUR GALLOWAY,

Voice Culture and the Art of Singing.
Studio: Rooms 43 and 44 Y. M. C. A. Building,
318 West 57th Street, New York.

MARIE SEYMOUR BISSELL,

VOCAL INSTRUCTION.
Pupils prepared for
Church, Concert and Oratorio.
Studio: 19 West Thirty-eighth Street, New York.

SAMUEL B. MOYLE,

BASSO CANTANTE.
Oratorio, Concert, Musicals, Voice Culture—
Italian Method. Tone Placing and Repetition a
Specialty. Studio: 136 Fifth Avenue, New York.

J. HARRY WHEELER,

VOICE PLACEMENT. ART OF SINGING.
Strictly Italian Method.
Mrs. J. HARRY WHEELER,
Concert Pianist and Teacher.
81 Fifth Ave., corner 16th St., New York City.

ELIZABETH WELLER,

ACCOMPANIST.
2300 Guadalupe Street, Austin, Tex.,
until September.

MR. AND MRS. FRANZ L. HUEBNER,

VOICE CULTURE.
German and French Lyric Diction.
Special Summer Rates.
15 West Sixty-fifth Street, New York.

ADOLF GLOSE,

Pianist, Accompanist and Musical Director.
Piano Instruction.
Address: 347 West 23d Street, New York.

ENRICO DUZENSI,

OPERA TENOR.
Teacher of Tenor Roberts, Paula Woenning, solo-
ist in All Souls' Church. Good voices cultivated
by contract. 145 East 83d Street, New York.

ROBERT J. WINTERBOTTOM,

Organist at Great Organ,
Trinity Church, Broadway.
PIANO AND ORGAN RECITALS
AND INSTRUCTION.
334 Fifth Avenue, near 30th Street, New York.

ARTHUR CLAASSEN,

CONDUCTOR ARION SOCIETY.
341 Jefferson Avenue,
Brooklyn, N. Y.

MRS. L. P. MORRILL,

SCIENTIFIC VOICE CULTURE.
The Chelsea, 222 West 23d Street, New York.

LEOPOLD WOLFSOHN,

Piano Instruction.
Studios: New York, 266 East Broadway.
Brooklyn, 248 Putnam Avenue.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING AND SCHOOL FOR PIANO AND VOCAL CULTURE.

230 East 62d Street
Complete musical education given to students
from the beginning to the highest perfection.
F. & H. CARRI, Directors.

MME. LUISA CAPPIANI,
VOICE CULTURE, SKILL OF SINGING
"The Gosford," 236 West 55th Street,
near Broadway, New York.

RICHARD T. PERCY,

Tel. 1351 Columbus Room 1201,
Carnegie Hall.

Miss MARGARET GOETZ,

CONTRALTO (mezzo range)
Concerts, Song Recitals, Vocal Instruction.
Address: "The Artists' Exchange,"
8 East 23d St., New York. Phone 5541 8th St.

J. JEROME HAYES,

VOCAL INSTRUCTION.
Studio: 40 West Twenty-eighth Street.

HENRY HOLDEN HUSS,

Instruction in Piano and Theory of Music.
Studio for non-resident pupils: Steinway Hall.
Personal address: 318 East 150th Street, New York.

FRANCIS FISCHER POWERS,

VOICE CULTURE AND THE
ART OF SINGING.
Studio (and invariable address): Carnegie Hall,
New York. New York season, October 20 to May
1; Kansas City, Mo., season, Pepper Building,
May 15 to August 1; Los Angeles, Cal., season,
Westminster Hotel, August 10 to October 10.

NATIONAL INSTITUTE OF MUSIC,

170 East 64th Street, New York.
W. M. SEMNACHER, Director.
"I regard Mr. Semnacher as the greatest teacher
of piano in this country."
Henry T. Fleck, Director of Music,
Normal College, New York City.

CHARLES RUSSELL,

CELLIST.
Pupils and Concerts.
Studio: 153 East Fifty-first Street, New York.

HENRY SCHRADIECK'S

VIOLIN SCHOOL.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Ave., Brooklyn, N. Y.

LEO LIEBERMAN,

TENOR.
Opera, Oratorio, Concert,
Wolfsohn Musical Bureau, or
35 West 133d Street, New York.

CHAS. KONEDSKI-DAVIS,

VIOLIN VIRTUOSO.
Pupils. Engagements.
115 West 89th St., New York.
Telephone, 2886B Riverside.

F. W. RIESBERG,

ACCOMPANIST.
Instruction—Piano, Organ, Harmony.
With THE MUSICAL COURIER.
Organist Roseville Avenue Presbyterian Church,
Newark.
Secretary New York State M. T. A.
Residence Studio:
934 4th Ave., corner 56th Street, New York.

S. C. BENNETT,

Instructor in Voice Building and the Art of
Singing.
Teacher of Mme. Geneva Johnstone-Bishop and
many other talented vocalists.
Studio: 836 Carnegie Hall, New York.

MME. EMMA RODERICK,

Rapid Development and Complete Education of
the Voice 118 West 44th Street, New York.

MRS. GRENVILLE SNELLING,

SOPRANO.
Concerts, Recitals, Musicals, Oratorio.
Address: 111 Fifth Avenue, New York.

H. W. GREENE,

VOCAL INSTRUCTION.
480 Fifth Avenue, New York.

CLAUDE MAITLAND GRIFFETH,

Virgil Method. Pupils in Piano and Harmony.
Six years instructor at the Virgil Piano School.
Classes in Sight Reading, Ear Training and Time
Keeping. Studio: 132-133 Carnegie Hall, City.

SERRANO VOCAL AND PIANO IN- STITUTE.

393 East 14th Street, New York.

Conducted by
MR. and MRS. CARLOS A. DE SERRANO.
TEACHERS OF CHARLOTTE MACONDA, MRS. C.
MINI HARDY and JOSEPH MAERZ.

KATHERINE RUTH HEYMAN,

CONCERT PIANIST.
145 East 23d Street, New York.

ADELAIDE C. OKELL,

PIANO INSTRUCTION.
Certificated pupil of Teresa Carreno.
Studio: 57 West Eighty-fourth Street, New York.
Will resume teaching October 7.

JOSEPH PIZZARELLO,

VOCAL INSTRUCTOR.
Voice Developed—Style Opera.
851 82d Carnegie Hall, City.

ALICE GARRIGUE MOTT,

VOCAL CULTURE.
172 West 79th Street, New York.

MR. AND MRS. THEO. J. TOEDT,

VOCAL INSTRUCTION.
Home Studio: 151 East 62d Street, New York.

LENA DORIA DEVINE,

VOCAL INSTRUCTION.
Representative Teacher
of the methods of the famous master,
FRANCESCO LAMPERTI.
136 Fifth Avenue, New York.

GEORGE SWEET,

OPERA, ORATORIO, CONCERT.
304 West 72d Street, New York.

Miss EMMA HOWSON,

PRIMA DONNA.
Royal Italian and English Opera Company.
Lamperti Method Absolutely Taught.
Tuesdays and Fridays, 96 Fifth Ave., New York.

MISS EMMA THURSBY,

SOPRANO.
Will receive a limited number of pupils.
Studio: 605 Carnegie Hall. Residence:
34 Gramercy Park
New York City.

ISIDORE LUCKSTONE,

VOCAL CULTURE, TONE EMISSION,
VOICE BUILDING, STYLE,
REPERTOIRE, FINISH
128 East 64th St., or address MUSICAL COURIER

ARTHUR VOORHIS,

CONCERT PIANIST—INSTRUCTION.
80 Washington Square East, New York.

SARAH KING PECK,

SOPRANO.
Concerts and Oratorio.
55 West Eighty-fifth St., New York.

Miss GENEVIEVE BISBEE,

Pianist.
PIANO INSTRUCTION.
Leschetizky Method.
Studios: 1109-1110 Carnegie Hall, New York City.

S. ARCHER GIBSON,

SOLO ORGANIST.
Organist Choirmaster of Brick Church and Beth-El
Temple, Fifth Avenue.
Address: The Iowa, 135 West 104th Street,
Telephone: 1108 Riverside, New York.

SIGNOR A. CARBONE,

Member several years Metropolitan Grand
Opera Company.
VOICE CULTURE IN ALL BRANCHES
Studio: 240 Fifth Ave., New York.

CONSERVATORY OF MUSIC.

Mrs. M. Price, Director, 2105 Seventh Ave.,
corner 123th Street. Special daily class. The only
one in New York where the pupil has a lesson and
practice every day under the care of competent
teachers. Terms reasonable. Virgil Clavier used.

MME. OGDEN CRANE,

VOCAL INSTRUCTION.
Studio: 1007 Carnegie Hall.
Summer School from June 15 to September 15
Asbury Park, N. J., Post Office Building.
Mail address: Carnegie Hall.

STELLA PRINCE STOCKER,

COMPOSER-DIRECTOR.
Illustrated Lectures on Music.
Private instruction. Classes in music study.
Residence-studio: 17 West 103d Street, New York.

MISS INGA HOEGSBRO,

PIANISTE AND TEACHER.
Graduate of Copenhagen Conservatoire.
Mason-Virgil Synthetic Methods.
Studio: 603-604 Carnegie Hall.
Tuesdays and Fridays from 1 to 6 p. m.

Miss FANNY M. SPENCER,

SOLO ORGANIST.
Soloist Pan-American Exposition.
Instruction: Piano, Organ, Theory.
145 East 23d Street, New York.

JOHN YOUNG,

TENOR.
Oratorio and Concert.
271 West 113th Street, New York.

WALTER L. BOGERT,

Musical Lectures, Song Recitals, Conducting.
Instruction in Harmony, Counterpoint and Song
Interpretation.
72 Lawrence St., Flushing, New York City.

MAX BENDHEIM, Vocal Instruction

Studio: 332 West Fifty-sixth Street.
Combines the bel canto of the old Italian school
with the declamatory style of the modern German.
Particular attention paid to Breathing and Ema-
ciation. At Asbury Park, N. J., June 15 to Sep-
tember 15. Send for circular and terms.

Mr & Mrs. WALTER H. ROBINSON,

TENOR AND CONTRALTO.
Oratorio, Concerts and Musicals.
Voice Production and Répertoire
Studio: 404 Carnegie Hall, New York.

NEW YORK.

EVA B. DEMING

School of Sight Singing, Ear Training and Choral Music. European and original methods.
408-3 Carnegie Hall, New York.

MME. EUGENIE PAPPENHEIM,

The Celebrated Prima Donna.
Vocal Instruction—Opera, Concert and Oratorio.
The Rutland,
250 West 57th Street, New York.

LILLIE MACHIN,

VOCAL INSTRUCTION.
Certificated pupil of Vannuccini.
1203 Carnegie Hall, New York.

M. J. SCHERHEY,

VOCAL INSTRUCTION.
Combined Italian-French-German Method.
Church, Concert, Oratorio, Opera.
Studio: 780 Park Ave., corner 73d St., New York.
SUMMER TERM. Telephone: Seventy-ninth, 1188.

A. J. GOODRICH,

PERSONAL OR CORRESPONDENCE LESSONS IN HARMONY, COUNTERPOINT, COMPOSITION, ORCHESTRATION AND PRACTICAL MUSICIANSHIP.
Author of "Analytical Harmony," "Theory of Interpretation," "Complete Music Analysis," "Synthetic Counterpoint," "New Method of Memorizing."
Hill View, Lake George, N. Y. (till September 30).

MRS. W. E. BEARDSLEY,

INSTRUCTION—PIANO.
Studio: Pouch Gallery, Brooklyn, New York.

MISS ADELE MARGULIES,

PIANO INSTRUCTION.
Studios: Nos. 705-6 Carnegie Hall, New York.

DR. FRANKLIN LAWSON,

TENOR.
Tel.: 973 Riverside. 2611 Broadway, New York.

Signor BUZZI-PECCIA

(OF MILAN).
Vocal Instruction.
ITALIAN METHOD.
THE KENSINGTON,
100 East 57th St., Cor. Park Ave., NEW YORK.

S. G. PRATT

Principal West End Private School of Music.
176 West 56th Street, New York.
Accepts engagements for Chopin Analytical Recitals and the famous Concert-Lecture, "THE SOUL OF A SONG."

PLATON BROUNOFF

Voice Culture, Coaching, Piano.
LECTURE-RECITALS ON RUSSIAN LIFE AND MUSIC.
Vocal Solo, Choral and Piano Illustrations.
10 EAST 17th STREET, NEW YORK.
BRANCH, 251 EAST BROADWAY.

Mr. and Mrs.

John Dennis Mehan,

SUITE SEVENTY,
Carnegie Hall, New York.

MAX DECSI,

VOCAL SPECIALIST.
Teacher of Anita Rio, Alice Nielsen, Sibyl Sammis, Agnes Paul De La Paz, Dr. Ion Jackson, Julian Walker, Geo. Stevens and others now before the public.
Studio: Carnegie Hall.

BOSTON.

CLARA E. MUNGER,

TEACHER OF SINGING.
22 Park Street, Boston.

MME. EDWARDS,

VOICE CULTURE.
Steinert Hall, Boston.

PRISCILLA WHITE,

VOCAL TEACHER.
Pierce Building, Copley Square, Boston, Mass.

Mrs. Charles R. Adams,

TEACHER OF SINGING.
372 Boylston Street, Boston, Mass.

JOHN JEWETT TURNER,

BARITONE. TEACHER OF SINGING.
372 Boylston Street, Boston, Mass.

MRS. AAGOT LUNDE WRIGHT,

VOCAL INSTRUCTION.
Trinity Court, Boston, Mass.

ARTHUR J. HUBBARD,

VOCAL TEACHER.
159 Tremont Street, Boston, Mass.

MME. GERTRUDE FRANKLIN,

VOCAL INSTRUCTION.
149A Tremont Street, Boston.

ARTHUR DERESFORD,

BASS-BARITONE.
Oratorio, Concerts and Recitals. Vocal Instruction, Coaching in Oratorio a specialty.
Huntington Chambers, Boston.



FAELTEN PIANOFORTE SCHOOL.

30 Huntington Ave., Boston, Mass.
MUSIC TEACHERS who have a complete knowledge of the FAELTEN SYSTEM achieve the best results and obtain the highest prices. SUMMER SESSION June, July and August, 1923. Write at once for full particulars. CARL FAELTEN, Director.

CHARLES ALBION CLARK,

TEACHER OF PIANO.
ORGAN AND HARMONY.
149A Tremont Street, Boston, Mass.

MISS ADAH CAMPBELL HUSSEY,

CONTRALTO.
Oratorio, Concert.
Address: Care Oliver Ditson Co., Boston, Mass.

Mr. and Mrs. H. CARLETON SLACK,

LYRIC SOPRANO. BASS-BARITONE.
Recitals—Chamber Concerts—Society Musicales.
Studio: 131 Tremont Street, Boston.

SALLY FROTHINGHAM AKERS

SOPRANO.
Address: Cooperstown, N. Y., until September 1

BRUNO HUHN.

Piano Lessons and Training of Accompanists.
To Vocalists—Opera, Oratorio and Recitals.
Address to September 1: Ballad Repertoires.
Buena Vista, Belmar, N. J.

CARL HAUSER,

VIOLINIST—INSTRUCTION.
ENSEMBLE PLAYING
1364 Lexington Avenue, New York.

SCHOOL FOR PIANOFORTE

AND MUSICAL THEORY.
Mrs. CLARA A. KORN, Director.
600 Springdale Ave., East Orange, N. J.

J. LEWIS BROWNE,

CONCERT ORGANIST—PIANIST,
Atlanta, Ga.

PENNSYLVANIA.

LUIGI VON KUNITS,

VIOLINIST.
Concertmaster Pittsburgh Orchestra,
Pittsburg, Pa.

FREDERICK MAXSON,

813 North 17th Street, Philadelphia, Pa.
Specialty: Instruction in Organ Playing for Church and Concert.

KATHRYN C. MCGUCKIN,

CONTRALTO.
Wrightman Building,
154 Chestnut Street, Philadelphia, Pa.

CALIFORNIA.

H. J. STEWART,

TEACHER OF SINGING.
Pianoforte, Organ, Harmony and Composition.
Address: 1105 Bush Street, San Francisco, Cal.

CALIFORNIA

Conservatory of Music,

OTTO BENDIX, DIRECTOR.

1416 CALIFORNIA STREET,

SAN FRANCISCO, CAL.

JULIA C. ALLEN,

VIOLINIST. INSTRUCTION.
Carnegie Hall, New York.

CAROLINE MIHR HARDY,

DRAMATIC SOPRANO.
81A Keap Street, Brooklyn, N. Y.

ITALY.

Sebastiano Breda,

Maestro di Canto,
Perfect Voice Placing. Absolute bel canto.
Classic and Modern Repertorio.

MILAN, Via San Pietro all' Orto No. 18.

In FLORENCE, ITALY (Piazza Cavour 2),

SCHOOL OF SINGING

FOR LADIES.

Signora Vittoria Coppi-Baldisseri

Pupil (diplôme) of the celebrated
MATILDE MARCHESI, of Paris.
CONCERT. ORATORIO. OPERA.

DELMA-HEIDE,

Tenor Singer and Teacher,

WILL REMAIN IN ITALY ANOTHER YEAR.

Address care THE MUSICAL COURIER; or, Corso
Venexia 85, Milan, Italy.

HUGO KAUN,

HARMONY, COUNTERPOINT, FUGUE, FREE COMPOSITION AND ORCHESTRATION.

Address: BERLIN, W., Gleditsch Strasse, 49.

NEW YORK.

MRS. ROLLIE BORDEN LOW,

SOPRANO.
Recital, Concert and Oratorio.
Vocal Instruction.
Address: 205 West 64th Street, New York.



WILLIAM A.

Wegener
TENOR.

Concert and Oratorio
Vocal Instruction.

800 Carnegie Hall
New York.

VICTOR BAILLARD,

BASSO-BARITONE,
Oratorio and Song Recital.
Address: 141-143 Fifth Avenue, New York.

MRS. IRENE AMSEL,

Through her unique and special method, undertakes the perfect placing and finishing of the voice for amateurs as well as artists.
AMSEL OPERA SCHOOL, 632 Lexington Ave.

HUBERT ARNOLD,

VIOLINIST—INSTRUCTION.
138 West 65th Street, New York.

MISS AMY RAY,

Contralto.

Oratorio, Recitals, Concerts,

VOCAL INSTRUCTION.

305 EAST 116th ST., NEW YORK.

Ernst H. Bauer,

Solo Violinist and Teacher; also Theory
and Harmony.

Graduate of the Royal High School in Berlin.
459 FIFTH AVENUE, NEW YORK.

EVERARD CALTHROP,

TENOR.

Studio: 211 West 101st St.,
The Milford, New York.
Phone, 3045 Riverside.

W. A. WHITE.

EAR TRAINING AND POSITIVE PITCH.
Authorized teacher of A. J. Goodrich's "Analytical Harmony" and "Synthetic Counterpoint."
Certificated Teacher (A. K. Virgil) of Clavier Piano Method.
Harmony and Counterpoint by Correspondence.
Clavier Piano School, 11 West 23d Street.

Write or call for Circulars and Particulars.

Special Summer Session.

Superb Free Advantages.

45 Lessons, \$45.00.

Mrs. A. M. VIRGIL,

Eleventh Season.

29 WEST 15th ST., NEW YORK CITY.

Peabody Conservatory of Music of Baltimore.

HAROLD RANDOLPH, Director.

The Great Musical Centre of the South.

Staff of thirty eminent European and American
Masters, including

John E. Barkworth, Cecilia Gault, Ernest Hutchinson,
Otis B. Bohn, W. Ed. Heimendahl, Pietro Minetti,
Edwin Farmer, J. C. Van Hulsteyn, Emmanuel Wad.

CIRCULARS MAILED ON APPLICATION

CHICKERING PIANOS

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the

Highest Excellence in Piano Manufacture

We solicit for them the critical examination of the musical profession and the public.

Especially would we call attention to our *Quarter-Grand*, the smallest Grand embodying modern principles ever made.

MADE SOLELY BY

CHICKERING & SONS
Pianoforte Makers Established 1823
791 TREMONT STREET, BOSTON

STERLING Pianos

High Standard of Construction.

— DERBY, CONN. —

OTTO WISSNER,

Artistic Pianos,

— BROOKLYN, N. Y. —

New York, Newark, Jersey City, New Haven.

EMERSON PIANO.

120 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849.



JUST PUBLISHED! Two Compositions by: PRINCE HENRY OF PRUSSIA.

(a) Präsentiermarsch der Kaiserlichen I. Matrosen Division.

Piano Solo, \$0.50	Orchestra, net, \$1.50
Piano Solo, simplified,50	Military Band, net, 1.00
Piano, four hands,50	

(b) Melodie for String Orchestra.

Edition for String Orchestra, net, \$0.80 | Edition for Piano and Violin, net, \$0.65



BREITKOPF & HARTTEL,
1 East Sixteenth Street, NEW YORK.

ARTISTIC CONOVER PIANOS

Grands and Uprights.

— MANUFACTURED BY THE —

CABLE PIANO CO.

CHICAGO, ILL.

STEINERTONE Upright and Grand Pianofortes.

THE STEINERTONE CO.

WAREHOUSES: The Steinertone Building,
87 & 89 Fifth Avenue, NEW YORK.

Mason & Hamlin PIANOS.

Boston and New York.

Hobart M. Cable Co.

MAKES PIANOS FOR MUSICIANS.

Adapted for Solo Playing and Accompanying.

ADDRESS

STEINWAY HALL,
CHICAGO, ILL.

Weber Pianos.

THAT which gives the WEBER PIANO its charm, its real worth, apart from the quality of the materials which enter into its construction and the artistic beauty of its exterior, is that *Pure, Rich and Sympathetic Tone*, in the possession of which it stands alone.

WEBER WAREHOUSES:

108 Fifth Avenue, NEW YORK. | 266 Wabash Avenue, CHICAGO.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17,
July 26, 1902.

IT is quite a remarkable coincidence, or is it more than that, that the three most successful operetta composers of our day, at least the ones that are most in vogue in Berlin, viz., the Englishman, Leslie Stewart, and the two Frenchmen, the recently deceased Audran, and the most successful of all of them, André Messager, were church composers before they turned the use of their talents into the light secular muse.

Messager, who is now forty-eight years old, studied very seriously under Saint-Saëns, and soon after became choral director of Saint Sulpice. In 1876, at the age of twenty-two, he won the gold medal for a symphony, awarded him at the prize competition of the French Authors' and Composers' Society. The work was performed with success at a Chatelet concert under Colonne. In 1877 he won a second gold medal, the one of the Académie de St. Quentin, for his cantate, "Don Juan et Haydee." After a short period of activity as conductor at Brussels, Messager became organist at St. Paul's in Paris, then conductor at Sainte Marie de Batignolles, and finally conductor at the Opéra Comique. From this short sketch of his career it will be seen that Messager early occupied himself with secular music. His début as a composer for the theatre he made with some ballets, which were brought out at the Folies-Bergères. In 1883 he followed this up with "François les bas bleus," a work which was sketched by Bernicab and only finished by Messager after his friend's death. This three act opera met with so much success at the Folies Dramatiques that Messager decided to devote himself entirely to music for the stage. His first effort in this direction was the comic opera "La Fauvette du Temple," which came out in 1885, and with it he entered upon the field which brought him the most glory and money. His facility and fertility in writing enabled him to produce at least one operetta or comic opera every year; sometimes he wrote two. Of his works of this genre, which were produced also outside of his native land, the best known are "La Basoche" (1890), "Les Petits Michus" (1897), and "The Bridal Lottery," written in 1896.

Messager's popularity in Germany dates back from the first production of "Les Petits Michus" at Cologne a couple of years ago in the presence of the composer. In Berlin this work was given recently in rare perfection of performance by the personnel of the Stuttgart Court Opera, and conquered the German capital. So great was the success of the work here that the Berlin Royal Intendancy immediately secured the rights of Messager's "Veronique," which will be produced by the Ferenczy Central Theater forces, of Hamburg, now playing under the auspices of the Royal Intendancy at Kroll's, or rather at the new Royal Opera House, as it is now officially called, early in the fall. The performing rights of "The Bridal Lottery" had been secured in advance of the Royal Intendancy by the director of the Theater des Westens, who rightly foresaw that Messager would soon become all the rage in Berlin. The première of this "vaudeville operetta," as it is described by the composer, took place here last week, and the success which it achieved at the first performances and the full houses it has been drawing nightly ever since justified the confidence of Director Hofpauer in securing this novelty and bringing it out in splendid *mise-en-scène* at his opera house.

The idea which forms the main subject of C. de Rodday and Alfred Douane's joint effort at writing an effective operetta book, I think I encountered first many years ago in the "Arizona Kicker." Others here say that it was purloined from one of Gerstaecker's novels. Be that as it may, one thing is sure, and that is that it did not originate with the above named two gentlemen, but it is equally sure that they made a very amusing plot of it, and that the stuffings

and trimmings which they threw into the bargain by no means diminished its attractiveness as a "true" story.

In Oviedo there lives a beautiful young woman, Miss Mercedes Zapata, the daughter of mine host, the keeper of the inn of St. Pelago. Because of her beauty and virtue, money she has none, she is being courted by quite a number of the young yokels of her town. This does not affect Miss Mercedes to any perceptible degree, however, for she has given her innocent little heart to her vocal teacher—*cosi fan tutti*—a stranded operatic tenor named Angelino. Her father, a nincompoop, has no objections to this marriage. All the more has mother Carmen Zapata to say on and, of course, against this subject. She wears the breeches in the Zapata household, and is wont to give vent to her feelings with considerable freedom of tongue, and, if necessary, also of action. She insists upon securing a rich son-in-law, but they are rare in Oviedo like everywhere else. Her friend, the lottery collector Lopez, whom she consults in this and a good many other matters, hits upon the bright idea, the one of which I think I read it in the "Arizona Kicker," of putting Mercedes up at lottery in order to obtain for her a dowry. He sells 100 tickets at 1,000 francs each among the young swains who are all eager to marry the señorita. The money is to be hers, and she is to give her hand to the man who holds the winning number at the drawing. The girl is to have one chance out of a hundred, or rather a hundred and one, for she is given ticket No. 101. This love chance is a veritable 100 to 1 shot, and as we shall see further on, it is the winner. On the turf this happens very rarely, and when it does happen you usually don't chance to have a bet on that outsider. I hit it only once in my life, and that was on a horse owned by young Frank Ehret, and then I had only a fiver up on it at Morris Park. But as this has nothing to do with the story of "The Bridal Lottery," I shall continue with the latter.

Of course the young lady makes a present of her ticket to her lover Angelino. He thinks himself a smart Aleck when he sells his 100 to 1 chance to a rich young fellow named Santeuil, whose French name every one of the Germans in the cast of "The Bridal Lottery" pronounced differently, and not one of them all pronounced it correctly. It was the same thing in New York last winter, where I saw a play with a renowned actress in the French title role, and neither she nor anyone else on the stage could pronounce the simple word *monsieur* in correct French style. For talking French I don't know who are worse, the Americans or the Germans. I knew one American who could speak German like a native, and that was Bayard Taylor, and I know one German who can pronounce English without a German accent, and that is Carl Schurz. But I never yet met either a German or an American who could speak French without a foreign flavor. But I am digressing again from my subject.

Santeuil is a rich young traveler, a sort of globe trotter, who falls in love with Mercedes in a more or less serious fashion, and who pays Angelino 1,000 francs for his lottery ticket. The latter sells out, because he intends with this bird in hand, I mean the money, to elope with the fair, or rather the dark, Mercedes. The elopement takes place before the lottery drawing. When it becomes known, however, that the bride has skipped the clients all turn upon the honorable Mr. Lopez with fury and malice intent. What wonder, therefore, that he follows the loving couple's example, and skips also, not forgetting, however, to take along the 100,000 francs. While the hoaxed lottery ticket holders vent their anger upon the back of the innocent and guileless father Zapata, the curtain goes down amid the audible laughter of the audience.

In the second act we find the bridal couple, Lopez, both father and mother Zapata, who are suspected of having connived with Lopez in the embezzlement of the dowry

of 100,000 francs, and a couple of police detectives, all parties in disguise, on board of the steamer Florida, which is about to weigh anchor for America, and is lying in the seaport of Bilbao. The situation here becomes more and more entangled, but is frequently just as comical as it is topsy-turvy. It winds up with the capture of all hands, and we meet them again in the third and final act within the gates of the prison at Oviedo. This is an even more fideles Gefaengnis than the one which we know from the "Fledermaus." By a mistake of a high government official, which mistake luckily is found out and corrected before the final fall of the curtain, a composer was nominated, instead of director of the royal opera, director of the state prison. He treats all of the prisoners with the most suave amiability, because he wants them to study and take part in the performance of his latest opera entitled "Alcibiades." Santeuil, when he finds out that he has no chance with Mercedes, because she really loves Angelino, plays the noble fellow and sets things to rights all around, and the curtain falls upon an act in which the loving couple and everybody else are made happy, and in which the part of the opera composer-conductor, who is made a prison director by government mistake, is one of the most ludicrous, amusing and novel ones which have been created in any of the modern operetta librettos.

With Messager's music of "The Bridal Lottery" I have to find the fault, a fault which conveys a compliment, that in this vaudeville operetta there is not enough of it. What there is, however, is so full of melodic charm, grace, and a certain French characteristic color, the latter especially in the neat and yet so effective orchestration, that one can listen to it with keen delight, a delight which is not dimmed even by the fact that occasionally slight reminiscences of Offenbach, Ambroise Thomas, Gounod, and a few others slipped into the composer's facile pen. Very original in every way, however, was the bandits' duet in the third act, which, like many other numbers in the score, such as the graceful gavot which prefaces the third act, was most enthusiastically redemanded by the good sized audience of first nighters.

The representation of "The Bridal Lottery" upon the stage, as well as in the orchestra, and even by the not very numerous ballet, was one of the best I ever witnessed at the Theater des Westens. Indescribably funny and yet not exaggerated was Kuehne's impersonation of the composer-prison warden. Miss Doninger pleased the audience not only by the charm of her appearance but also that of her voice in the part of Mercedes. Herr Adler, as Angelino, also sang well and acted acceptably. Herr Ewald, as Zapata père, and his superior half, represented by Laura Detschy, as well as Steffens in the burly part of Lopez, were all in excellent form.

Bertrand Saenger conducted with both spirit and circumspection, and Jaques Goldberg took care of the satisfactory *mise-en-scène*.

About the two first Bayreuth representations of this year's cycle of Festspiel performances I am in receipt of the following short but concise, and to all intents and purposes of this journal quite sufficient, information:

The first representation on the 22d inst., at 5 p. m., was that of "The Flying Dutchman," under the direction of Felix Mottl. The performance was a capital one in every respect. At the close great enthusiasm reigned among the audience, which called for Mottl; Miss Destinn, of Berlin, the Senta, and Bertram, of Frankfurt, the impersonator of the title role, as well as for Cosima Wagner. Borgmann, of Hamburg, sang the tenor part of Erik; Knuepfer, of Berlin, was the Daland; Mrs. Schumann-Heink, the Mary, and Mr. Brozel, of London, the young helmsman of the occasion. Royalty was largely represented among the festival visitors. Thus in the first performance I saw the Grand Duchess of Mecklenburg-Schwerin; Grand Duke Ernst Ludwig of Hesse, who, after the performance, drove down to Villa Wahnfried together with Cosima Wagner; the Grand Duke of Oldenburg and several others. The whole city, strangers as well as the populace, were in a high state of festive spirit despite the unpropitiousness of the weather.

Yesterday, as second performance of the cycle, "Parsifal" was given, and, as the telegraph tells me, amid the greatest emotion of the public. After the final fall of the curtain, a storm of applause broke loose, which, as usual, lasted so long that the curtain had to be unfolded again, displaying once more the last scene of the noble music drama. All this is just as it always happens at Bayreuth ever since the first performance of "Parsifal" in 1882. Parsifal was impersonated by Schmides, of Vienna; Kundry, by Frau Wittich, from Dresden; Gurnemanz, by Dr. Felix Kraus, and Amfortas by Theodor Reichmann, who created the part at Bayreuth twenty years ago. The performance of "Parsifal" was, like last year, conducted by Dr. Muck, of Berlin.

The next performances will be those of "Der Ring des Nibelungen," under Richter's direction.

The most important piece of news from Bayreuth I received today is that next summer there will be no per-

formances, and that the Festspiele will be resumed again in 1904. Despite the "clamor for seats," and the old trick of "sold out six months in advance," this interruption and postponement for one year cannot but be considered in the light of a significant fact, for "actions speak louder than words."

Upon inquiry as to the veracity of the report published in many American papers, and among others also in *THE MUSICAL COURIER*, of an engagement for the United States, Richard Strauss, from his tuscum at Marquartstein in Upper Bavaria, under date of July 25, sends me the following answer:

"DEAR FRIEND—I have, indeed, two offers, each one for twenty concerts, in America for next winter. I am, however, at present not yet able to say whether I shall realize one of them. Probably not, but as I said before, I cannot yet say anything definite upon the subject today.

"On the other hand, my six concerts with the Tonkuenster Orchestra (at Berlin) will surely take place.

"With heartiest greetings, yours, &c.,

"RICHARD STRAUSS."

The Meiningen Court Orchestra, once upon a time Hans von Bülow's first traveling troupe, will next winter again give a series of three subscription symphony concerts in Berlin under the direction of General Musikdirector Fritz Steinbach. These will take place at the Singakademie on the evenings of October 25, December 6 and January 24. Several popular matinees will also be arranged, and these are to take place at the New Royal Opera House. As soloists are so far engaged Prof. Dr. Joseph Joachim and Prof. Emanuel Wirth.

Six as yet unpublished piano sonatas of Mozart, which were thought to have been lost, were recently discovered in the royal library at Buckingham Palace. The costly relics, which bear several autographic lines by the composer, had once been presented to Queen Victoria. In this same library there is also a cabinet organ upon which Mendelssohn played for the Queen, and a copy of that master's "Athalie," with annotations and corrections in his handwriting.

Amalia Materna, the first Bayreuth Walküre and Kundry, the great artist whom you all know from the Metropolitan Opera House representations of Wagner's works many years ago, is reported to have lost her fortune by speculation. She has sold her castle near Vienna, with all its valuable contents, and is about to settle down at Vienna as a vocal teacher in order to make a living for herself and her adopted niece. This is hard lines, indeed.

Ferenczy's Hamburg Central Theater troupe, which is now and will remain all through the summer at the New Royal Opera House in Berlin, performed there yesterday for the 800th time "The Geisha." The same troupe will be heard next season in the United States.

The once famous violin virtuoso, Johann Christian Lauterbach, first concertmaster of the Dresden Court Orchestra, celebrated day before yesterday the seventieth anniversary of his birthday in the very best of physical and mental state of health.

The name of the composer of the oratorio "St. Francis," which was recently performed with an "applausive success" at Munich, is not quite as "weighty" as it looks in the issue of July 16 of *THE MUSICAL COURIER*. It is simple enough, viz., Peter Hartmann. The appendix, von Hochbrunn, means that he hails from the little village of

Hochbrunn, and the further designation, an der Lahn, signifies that the said village is situated on the river Lahn.

Emil Liebling, the eminent pianist from Chicago, was in Berlin during the past few days. Other Americans in Berlin who called at *THE MUSICAL COURIER*'s headquarters were Marie Greenwood-Guiberson, Mrs. Leopold Godowsky and Benno Loewy, the eminent lawyer of New York.

O. F.

BALTIMORE SAENGERFEST.

CONGRESSMAN WACHTER, of Baltimore, has been requested by the Baltimore Saengerfest Association to invite President Roosevelt to the Saengerfest to be held in Baltimore next June. The program for the week as outlined by the committee is as follows:

Sunday, June 14—Banner day; reception of guests; 1 p. m., meeting of delegates of the Northeastern Saengerbund; 5 p. m., grand orchestra concert at Druid Hill Park by a band of sixty men engaged for the whole time of the festival; in the evening informal receptions in honor of the visiting societies by the Baltimore societies.

Monday, June 15—Morning and afternoon inspection of city; in the evening torchlight parade, and afterward komers at Saengerfest Park.

Tuesday, June 16—10 a. m., rehearsal for first concert; 2 p. m., prize singing; 8 p. m., first grand concert at Saengerfest Hall (armory).

Wednesday, June 17—10 a. m., rehearsal for concert; 2 p. m., prize singing; 8 p. m., second grand concert.

Thursday, June 18—Kaiser prize singing (either in the morning or afternoon); 8 p. m., Kaiser prize concert, the contestants to take part in the same; excursion to Gettysburg.

Friday, June 19—Grand parade to Saengerfest Park and picnic; in the evening awarding of prizes.

Saturday, June 20—Excursion to Mt. Vernon, where at George Washington's grave a few songs will be rendered; trip to Washington.

As is generally known the saengerfests of the Northeastern Saengerbund are held triennially, or once in three years. The festival of 1900 was held in Brooklyn, New York, and the previous one in 1897 was held in Philadelphia, and New York was the meeting place in 1894.

MADAME DE WIENZKOWSKA'S HOLIDAY.

MME. DE WIENZKOWSKA, who is spending her holiday at Asbury Park, continues to receive at regular intervals interesting letters from her friend and preceptor, Theodor Leschetizky. The master is taking the waters at Carlsbad this summer. In his last letter to his accomplished pupil he stated that his health was good, and as usual he expressed his gratification over her success as directress of the Leschetizky School for Piano Playing at Carnegie Hall. The school will reopen next month with an increase of pupils in the different grades. Mme. de Wienzkowska will give another series of studio recitals during the coming season. Invitations for these meetings are eagerly sought by music lovers and students, for the Wienzkowska pupils play musically and with individual distinction—when they play the method speaks for itself—and this is equally true in the performance of works of widely different schools.

To study the programs presented at the de Wienzkowska recitals the earnest seeker after musical knowledge will find something to think about, and in order to progress in music study students must think. A teacher who awakens in her pupils a desire to penetrate subtleties of the compositions they play fulfills a noble mission, and those acquainted with Mme. de Wienzkowska are aware that she belongs to this superior type of musical instructor.

NATIONAL CONSERVATORY OF MUSIC—EXAMINATION DATES.

THE dates for the eighteenth annual entrance examinations of the National Conservatory, 128 East Seventeenth street, New York, are as follows:

Piano and Organ—September 16 (Tuesday), 10 a. m. to 12 m., 2 to 4 p. m.

Singing—September 17 (Wednesday), 10 a. m. to 12 m., 2 to 4 p. m., 8 to 10 p. m.

Violin, Viola, 'Cello, Contrabass, Harp and all other Orchestral Instruments—September 18 (Thursday), 10 a. m. to 12 m., 2 to 4 p. m.

Children's Day—September 20 (Saturday), Piano and Violin—10 a. m. to 12 m., 2 to 4 p. m.

We give the above dates every week because we believe in calling the attention of the readers of *THE MUSICAL COURIER* to the remarkable advantages offered by the National Conservatory to those desiring a thorough musical education. The faculty of the institution is of wide reputation and the pedagogic system pursued has hitherto been productive of the highest results. Every department of the National Conservatory is unique, every department has at its head a teacher who has won artistic honors and has had large experience as a musical instructor. The orchestral classes attracted much talent last season, and the series of public concerts inaugurated in 1898-9 will be continued this coming season. The operatic classes are filling in, and the examinations promise to be of the liveliest competitive character. Do not forget that genuine talent will be carefully nurtured and developed at the National Conservatory, as the remarkable history of the institution so conclusively proves. September 2 the season of 1902-3 begins.

The artistic faculty includes Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Eugene Dufliche, Leo Schulz, Henry T. Finck, Max Spicker, Chas. Heinrich and others.

Mrs. Jeannette M. Thurber, founder and president, will personally receive all applicants, their parents or guardians.

Music at the Coronation.

FREDERICK W. HOLLS, of the Hague Arbitration Tribunal, gave the following impression of the ceremony to the *Herald*:

"Quite apart from the political and constitutional aspects, the coronation struck me spectacularly and musically as one of the most beautiful and impressive religious services which could be imagined.

"The impression produced by a large number of persons assembled for the same purpose was, of course, immediately heightened by the grand building, the decorations, the brilliant uniforms and the noteworthy dresses.

"It was most efficiently arranged. Nothing could have been more solemn and sweet than the beginning of the service with the singing of Luther's hymn, 'Ein Feste Burg Ist Unser Gott,' in the distance, and then the subdued but very impressive rendering of the hymn, 'O God, Our Help in Ages Past,' in the body of the Abbey. The anthems were all superbly sung, the climax being, perhaps, reached in 'Be Strong and Play the Man.'

"It was an occasion which can never be forgotten by any lover of an impressive religious musical ceremony."—*Herald*.

Anna Lankow to Europe.

MME. ANNA LANKOW, the eminent vocal teacher, left New York on the Potsdam last Saturday to be absent until November.

Melba Here.

NELLIE MELBA arrived here from England last Saturday en route for Australia. She will return next February and sing a month with the Grau Company.

AUGUSTA COTTLOW.

Management: HENRY WOLFSOHN, 131 East 17th St., New York.

MRS.

Carl Alves

Vocal Instruction.

1146 PARK AVE., near 91st St., NEW YORK.

RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Fac-simile Labels, Etc. Easy Terms.

LYON & HEALY, 133 Adams Street, CHICAGO

JULIAN

WALKER

BASSO.

WOLFSOHN MUSICAL BUREAU, 131 E. 17th St., New York.

M. VITTORIO CARPI.

Vocal Instructor in Four Languages and in all branches.

ITALIAN METHOD.

372 Park Avenue, between 62d and 63d Streets, New York.

MISS

MONTEFIORE

VOICE.

Private Studio and Address:

THE ORMONDE,

2030 Broadway, corner 70th St., New York.

THE ARENS VOCAL STUDIO

Repertoire a Specialty. Normal Course for Voice Teachers. Send 4 cent stamp for booklet, "My Vocal Method."

In preparation:

"Twenty Lectures on Voice Culture."

261 West Fifty-fourth St., New York.

Fall Term opens September 18. Voice Examination daily at 3 P. M., Wednesdays Excepted.

THE VICTOR MAUREL ACADEMY.

Translated by Alfred Kallsch.

IN the month of November last the *Figaro* asked M. Victor Maurel to express his opinion on the value of vocal education, as practiced at the Paris Conservatoire. In an interview entitled "The Bankruptcy of the Singing Schools," which attracted a great deal of attention, M. Victor Maurel framed an indictment of official instruction. He divulged its numerous flaws, the results so disastrous to art and artists alike, and then, when on the point of making a conclusion, allowed himself to be carried away by his subject and traced the general outline and formulated the true principles of instruction, as he himself understood it; and this closely reasoned criticism, followed by this short but masterly exposition, was couched in terms so precise, with such an accent of authority and conviction, that no one in France, among those who are interested in the subject, any longer doubted that the great artist had decided to devote himself to the teaching profession, in spite of the brilliant successes which at that very moment were keeping him on the stage and bade fair to detain him there for a long while to come.

And they guessed aright. In fact, some months afterwards, the same journal published an important article, announcing the creation and impending inauguration of the artistic institute at the head of which M. Victor Maurel today finds himself.

Thus, then, the matter is definitely settled. While not absolutely quitting the stage, M. Maurel will henceforth devote the greater part of his time to the education of the lyric interpreters of the future.

There can be no doubt that this is an artistic event of great importance.

Of course it is not the first time that a celebrated singer devotes himself to teaching, but it must be admitted that most of those who have up to the present adopted the profession only did so under the compulsion of circumstances, and in fact because they could not do otherwise. Age, failure of vocal powers, the more or less hostile attitude of the public and the managers forced them to it rather than their own will.

Now in this case it is not so at all. M. Victor Maurel in his recent performances of "Falstaff" and "le Juif Polonais" at the Opéra Comique in Paris has proved conclusively that he is still in full possession of his powers and of his talent, and in the full tide of success, and that it is therefore entirely of his own free will that he is today devoting himself to teaching. And that is which makes this piece of news a sensational event, for one cannot help thinking that M. Victor Maurel must have very strong reasons for thus spontaneously abandoning a career so full for him of glory and opportunities, in order to embrace another which, as everybody knows, is far from offering similar advantages. And in effect it must be said the reasons which induced M. Victor Maurel to do so are very strong ones; they are, indeed, the strongest and the best to which one can appeal in such a case, and these are they: For more than fifteen years M. Victor Maurel has been at work on the elaboration of a complete and scientific system of educating the lyric artist; for more than fifteen years, too, he has been striving to acquire all the knowledge, general no less than specialized, which is indispensable for the realization of his idea; now, today the plan is drawn out, M. Maurel is ready, his knowledge is ample for his task. That is why, without hesitation, and as if fulfilling a simple duty toward himself, M. Victor Maurel, considering that he has done on the stage all it was possible to do there, deems himself bound to dedicate the vital force remaining to him to the creation of a work which, far from being thought by him a diminution of his personality, becomes on the con-

trary, in his eyes, as it were, the apogee of his consciously directed artistic activity and the supreme *raison d'être* of his career.

The task which M. Maurel is today undertaking shall be described immediately. For the moment the public should first of all recall the qualities which go to make this artist the only man now capable of undertaking it effectively in all its complexity, after having understood it clearly in all its details.

To bring to a successful issue the enterprise to which he devotes himself, M. V. Maurel possesses, within the bounds of his proper province, two qualities, two powers which are rarely found united in one and the same individual. Science and experience—experience in this instance means the practical knowledge of things lived through, of all that nearly or remotely touches the art of the teacher; science means the theoretical knowledge capable of linking together the elements of that experience, and of adapting them methodically to the pursuit of a well defined end, such as, for instance, education.

The experience of M. Maurel only he himself truly knows it, but everyone can guess its extent. It is considerable. During the thirty years he spent on the stage M. Maurel has struggled with all the difficulties his art brings in its train; he has assimilated, with a view of expressing it, all the artistic thought of the greatest musicians of every epoch, and one cannot say that he excelled in one style rather than another, for each attempt that he made was for him a triumph, and his attempts, I repeat, have been innumerable. Situated at the turning point of two musical epochs totally opposed in spirit, M. Maurel discovered how to fuse together their respective qualities in a higher artistic synthesis. From the "bel canto" he drew the impeccable purity of his vocal style, the secret of the finest shades of song, perfect virtuosity; modern æsthetic theory, on the other hand, awakened in him the constant care for truth of expression, the taste for scenic realism and for the psychologic study of characters, and it is not possible to award higher praise to an artist than to assert that he remains in virtue of the marvelous variety of his gifts the ideal interpreter of the oldest composers at the very moment when the youngest, the latest comers struggle to obtain him and to entrust their parts to him.

Nothing proved more conclusively the astonishing skill M. Maurel has in all things pertaining to his art than the admirable series of recitals which he gave in Paris itself now two years ago. Appointing himself his own lecturer, M. Maurel interpreted, after commenting on them from the point of view of their musical value, of their difficulties, of their place in the evolution of music, some of the most characteristic pages of Lotti, Stradella, Caldara, Mozart, Gluck, Donizetti, Verdi, Saint-Saëns, Camille Erlanger, &c. In the words of a Parisian critic, "M. Maurel at that time fulfilled the exhausting task of explaining two centuries of music by singing the music he explained," "and," adds the critic, "he did it with such talent, with such admirable loyalty, if one may use the word, that even the music which he recommended us to like least seemed to us, at the moment of his singing it, to be that it was proper to like best."

It is reported that M. Gailhard, the director of the opera, who was present at the first of these memorable séances, could not abstain from expressing his admiration aloud: "You have just," he said, addressing M. Maurel, "succeeded in a feat of which no other would, at the present moment, be capable. It is beautiful, it is surprising, it is unique. * * *

The artistic experience of M. Maurel is, moreover, not only that of an executant; it is but right to recall that he has been director of a theatre, and that he has been able to prove on many and many occasions that it was as easy for him to organize a "mise en scène" down to its smallest details as to play any part, no matter what.

In short, and to conclude on this point, M. Maurel,

collaborator with the greatest master musicians of our epoch, singer almost unique in his own style, unsurpassed lyric comedian, producer of the first rank, is one of the men of today who possess the most extended and the most thorough experience of all things connected with the stage. Others would have been content with such practical knowledge; M. Maurel was more ambitious. What he had first realized as an artist he wished afterward to study as a theorist. All the difficulties which he encountered in the course of his career he noted, and then tried to explain to himself. He did not simply enjoy his successes, he analyzed them to himself. At any rate, in order to satisfy himself completely in the pursuit of the causes he wished to know, M. Maurel quickly realized that it was necessary to abandon the domain of art in order to enter resolutely on that of science.

It was then that, with a courage rare in an artist so spoiled by success, M. Maurel devoted himself to the studies which were to make of him the master theorist that he is today in the matters of his art. Aided by the counsels of some of his friends—French scientists of reputation—he studied anatomy, physiology and physics. He worked and experimented incessantly and with the ardor and sincerity that are habitual to him.

The first result of these studies was to convince him of the inadequacy and even the falseness of vocal instruction as given at that time all over the world. He marshaled all his arguments against the education of that day in a book entitled "A Problem of Art." This book attracted considerable attention. Discussed, admired and criticised in turn, it soon ended by gaining the adherence of everybody, and is today considered by all people of weight as one of the strongest works ever written on the question.

However, criticism alone could not satisfy a creative mind like M. Maurel's. Since nothing solid existed, it was necessary to build up something. M. Maurel took the work in hand. It was then that he conceived the great idea of a "Science of Song," in the building up of which the accredited professors of all countries took their part, assembled regularly year by year in national and international congresses.

While waiting for the possibility of realizing this great conception, M. Maurel worked at the special contribution which he was anxious to present to this noble cause of vocal science. With the help of the recent labors of the great physicists, such as Chauveau, Loutens and Guillemin, he systematized into one body of theory the numberless observations he had made of himself and of others. This last work, which is to be called, it seems, "Contributions of a Singer to the Formation of a Theory of Song," is today all but completed. Shortly it will see the light. It is certain to cause a great sensation in the music teaching world, and there is no doubt that it marks the beginning of a movement of radical reform in the teaching of singing.

While occupying himself with the vocal portion of his art, M. Maurel did not neglect the purely theatrical side, the scenic part. Then, too, he wished to make clear to himself the true conditions of æsthetic production. Quite recently, collecting some of his most original writings on the subject, he published one of the most captivating of books, "Dix Ans de Carrière."

Among other interesting things, one finds there two remarkable detailed studies on the *mise en scène* and the psychology of the characters in the operas "Otello" and "Don Giovanni." These studies which defined the scenic ideal of M. Maurel are at the same time documents of the greatest utility to managers and artists. Finally, for the next Congrès du Théâtre, which is to be held in Paris, is announced one of M. Maurel's most serious reports on "The Laws of *Mise en Scène*."

Such, then, is the man: a great artist and a great savant in the matters of his art.

And now to come to the work, that academy which M. Maurel has just created, and of which he will find

Mme. Matja von Niessen-Stone

MEZZO SOPRANO.

VOCAL RECITALS
in English, French, German, Italian and Russian.
For terms and dates address
ALICE E. JOSEPH, 7a Masover St., London, W., England.

THE
Smith & NixonTHE GRAND PIANO
IN UPRIGHT CASE.

Built on the principle of the
Parlor Grand, and is equal in
musical results. This
system of construction, properly
presented, gets other upright
pianos out of competition.
Reasonable inducements
offered dealers.

The Smith & Nixon Piano Mfg. Co.
10-12 East Fourth Street,
CINCINNATI, OHIO.

HASLAM,

Professeur de Chant.

POSE, TECHNIQUE, STYLE, RÉPERTOIRE,
OPERA, CONCERT.

Direct Communication with European Managers.

13 rue Bassano (Etoile), PARIS.

Fletcher Music Method

EVELYN A. FLETCHER-COPP,

1225 Madison Avenue, New York.

ROBERT

HOSEA

123 West 80th St.
Or Wolfsohn Musical Bureau,
181 East 17th St., New York.

IN PREPARATION

The Groundwork of the
Leschetizky Method

Issued with his approval,
by his assistant, MALWINE BREE,
with 47 illustrative cuts of
Leschetizky's hand.

Extract from a Letter:

"Approving the illustrations of my hand as genuine and
lifelike, I wish your work which I declare to be the sole au-
thorized exponent of my method, best success and widest
popularity."—THEODOR LESCHETIZKY.

G. SCHIRMER, NEW YORK

wide the doors in October to all those of either sex who are attracted by the glorious career of the stage, and who wish to prepare themselves there, as artists earnestly devoted to the art.

And first it is necessary to explain the general spirit which will dominate the instruction as it will be practiced in the academy of Victor Maurel.

That is one of the most important points and one consequently which deserves to be dwelt on.

In the interview alluded to in the beginning of this article, M. Maurel defined the general and distinctive features of his teaching as follows: "My teaching," he said, "will be comprehensive and rational, in opposition to the present systems, which mostly and in spite of their apparent diversity are partial and unreasoning."

What, then, are we to understand by these terms "comprehensive and rational"? This is how M. Maurel explains them:

"The singer," he says, "who possesses only one gift and only one quality, for example, vocal power, even if it is extraordinary, cannot and indeed ought not to be considered a true artist. He is a phenomenon, an attraction, nothing more. If he is on the stage it is by accident. He might just as well, and often with more reason, belong to a circus or a music hall.

"The true artist, though he may have one master quality, commands the attention and the admiration of the public particularly by the harmonious diversity of his gifts.

"He is a complete whole in which each part always helps the total effect. When he sings it seems as if his vocal organs alone are at work, whereas in reality his intelligence, his sensibility, his physiognomy, combine to give us that impression of ease and perfect harmony which fascinates us. Besides," adds M. Maurel, "this union of divers but harmonious gifts, all working for one end, is not the concern of great artists alone, it is indispensable to all who tread the boards, and one always finds it realized in some degree in those who have enjoyed a long and honorable career. Thus then," he continues, "the task of instruction seems to us clearly defined. If the teaching of today is in the bankruptcy court, as I have said, it is because it only accomplishes part of that task. It aims exclusively at making acrobats of the voice, which perhaps might have sufficed for the epoch of Rossini, but is, on the other hand, quite insufficient in the epoch of Wagner. Instruction such as will be given in my academy will no longer accomplish part only of its duty but its whole duty. It will not concern itself only with the voice of the pupil but also with his mind, his sensibility, his æsthetic taste, the physical and æsthetic culture of his body. It will be, in a word, all the faculties of the pupil that will be educated,

in view of the special thing that he will be called upon to produce, and that with the aid of all the means which modern science puts at our disposal.

"For—and this is its second salient characteristic—my instruction will be scientific, rational. It could not be comprehensive were it not scientific. To awaken, increase, perfect within a reasonable limit of time, all the artistic gifts of a pupil, to combat rapidly and successfully the defects, the lack of experience, which he constantly brings with him, it is necessary that the education given in each branch should rest on solid principles, on positive methods, which have long been exposed to scientific criticism and stood the test.

"The instruction of today gropes its way, is never sure of what it advances, and that is why it makes the pupil lose so much time only in order to furnish him with scarcely one-half of what he would be justified in claiming.

"It would be essential that from the very first lesson it should be pointed out clearly to the pupil what has to be done if he can do it, and how he ought to do it. But this precision in judgment, this loyalty, can only be the appanage of an education founded on a scientific basis."

Such is the general spirit, so right, and so new, which dominates the teaching of M. Maurel. And now a few words on the organization, strictly so called, of this teaching. First of all must be pointed out the importance attached by M. Maurel to the preliminary examination of his pupils. Each student who enters the academy for the purpose of pursuing serious studies is subjected to an attentive examination which may occupy as much as two or three sittings. "There is," M. Maurel said to me, "a real diagnosis to be made, which sometimes demands much time and care if it is to be complete and decisive in result." The essential is to proceed with method and order. M. Maurel busies himself first of all with the general health of the pupil.

"There are many young singers of either sex," he said to me, "who are hampered in their studies by difficulties which they cannot explain to themselves, and which they always attribute to the faulty working of their vocal organs, whereas really they are solely due to the unsatisfactory state of their nervous system, their digestive organs or their breathing apparatus. It is, therefore, above all essential to be certain about the organic value of the pupil, and, if it should depreciate, to find a remedy as soon as possible."

This first inspection over, M. Maurel does not yet trouble to make the pupil sing. He takes him aside to talk to him. He questions him about his tastes, his ambitions, his previous studies, those he wishes to pursue and the time he is willing and able to devote to them. The object of the second examination is above all to enlighten M.

Maurel on the intelligence of the pupil, on his temperament and his determination to work. "The first duty of education," says M. Maurel, "is to enlighten the pupil about himself, to make him cognizant of his state, of the exact value of his artistic equipment. It is of the highest importance to know thoroughly whether the pupil is not dangerously deluded concerning himself, or whether, on the contrary, he does not appraise himself below his real value. Without this condition no true progress is possible."

When M. Maurel has obtained the desired information on these points, then only does he think of making the pupil sing and of testing his voice. In spite of his long experience—nay, without doubt, precisely because of it—M. Maurel never hurries to give his opinion. Minutely, patiently, he studies each of the qualities, and each of the defects of the voice he is listening to. He notices its range, its nature, &c. And it is only after a most thorough examination, sometimes a very long one, that M. Maurel gives his answer. Then it is always categorical and complete.

It should be added that before the vocal examination the pupil always undergoes a most searching musical examination.

As to the scenic side, unless the pupil has already been on the stage, M. Maurel never concerns himself with it in this general examination, "for," he says, "the pupil is always in the most complete ignorance on this point, and one always has to teach him everything from the very beginning."

Another interesting point is the division of studies. In the academy of M. Maurel the studies are divided into three branches, a musical branch, a vocal branch, and a scenic branch, and each of these three branches comprises within itself three kinds of study: (1) Preparatory studies, (2) technical studies, (3) artistic studies.

The preparatory studies, as their name indicates, put the pupil in a position to be able to work with good results and continuously. Thus in the vocal branch the preliminary studies consist first of all of the acquisition of a knowledge of anatomy, physiology and physics, destined to make the comprehension of the phenomena of the voice in general easy to the pupil, and next of gymnastic exercises specially adapted to the respiratory functions, and destined to make them acquire their fullest development.

In the scenic branch the preparatory studies aim chiefly at the physical and æsthetic culture of the body.

The technical studies have for their object to give the pupil complete mastery over his art, from the musical, from the vocal and from the scenic point of view alike. These are the longest studies.

The æsthetic studies are finishing studies. By means of them the student acquires the highest knowledge of his

WM. H.	SHERWOOD	PIANIST
ELECTA	GIFFORD	SOPRANO
MABEL GENEVA	SHARP	SOPRANO
E. RUSSELL	SANBORN	SOLO ORGANIST
CARRIE	BRIDEWELL	The Celebrated Contralto of the Grau Opera Co.

EXCLUSIVE MANAGEMENT

CHARLES R. BAKER,

FINE ARTS BLOC., CHICAGO.

LEON	M A R X	VIOLINIST
GRACE WHISTLER	M I S I C K	CONTRALTO
HARRY J.	F E L L O W S	TENOR
WILLIAM A.	H O W L A N D	BARITONE

Miss MARY TRACY, Regular Accompanist.

CHICAGO ADVERTISEMENTS.

William A. WILLETT, BARITONE.
Exclusive management Bureau of Fine Arts, 806 Fine Arts Building, Chicago.

R. A. AUGUSTINE,
Teacher of Tone Production.
Studio: 902 Steinway Hall, Chicago.

MARY MANNING.
Dramatic Readings, Lecture Recitals, Miscellaneous Programs.
Studio 713 Fine Arts Building, Chicago. Management Charles R. Baker.

FREDERIC JOHN MAGUIRE,
PIANIST.
Concerts, Wagner Recitals.
Piano instruction. Special courses in technic. Send for circular. 300 Kimball Hall, Chicago.

MILTON B. GRIFFITH, TENOR.
Concert, Oratorio, Song Recitals.
Management DUNSTAN COLLINS, Fine Arts Building, CHICAGO.

MARY WOOD CHASE, PIANO VIRTUOSA
Address all communications to
613 FINE ARTS BUILDING, CHICAGO.

NINETEENTH YEAR.
1899-1900.
Mrs. REGINA WATSON'S SCHOOL
for the
HIGHER ART OF PIANO PLAYING.
297 Indiana Street, Chicago, Ill.

ALLEN SPENCER,
PIANIST. Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.

EARL R. DRAKE,
VIOLIN VIRTUOSO.

KARLETON HACKETT,
TEACHER.
Studio: 505 Handel Hall, Chicago.
TEACHER OF SINGING,
Kimball Hall, Chicago.

HARRISON M. WILD
Studio 6, 241 Wabash Ave., CHICAGO.
CONCERT ORGANIST.
Piano and Organ Instruction.

HENRY WILLIS NEWTON,
TENOR, TEACHER, CONDUCTOR.
784 Kimball Hall, Chicago.

JAN VAN OORDT,
VIOLINIST.
KIMBALL HALL, CHICAGO

MARY PECK THOMSON,
SOPRANO,
620 Fine Arts Building, CHICAGO.

GRACE VAN VALKENBURGH, CONTRALTO.
Management DUNSTAN COLLINS, Fine Arts Building, CHICAGO.

MABELLE CRAWFORD,
Contraalto.
Mrs. L. E. GRIFFIN, Mgr., 5246 Prairie Ave., Telephone: Drexel 6043.
Teaching at Residence, 5346 Prairie Ave., Chicago.

MR. & MRS. HOWARD WELLS.
LECTURE RECITALS.
"How to Listen to Music" and "Incidents in Composers' Lives as Illustrated in Music." Illustrations at piano by Mr. Wells.
Address: Kimball Hall, Chicago.

CAROLYN LOUISE WILLARD,
PIANIST. Instruction.
Pupil of Ernst Jedliczka, Bloomfield-Zeissler.
Address: 4164 Lake Avenue, Chicago.

LOUIS MAGNUS,
Young American Violinist
627 Fine Arts Building, Chicago.

BERTHA SMITH-TITUS.
Talks on Hawaii, with Folksongs.
COACHING. ACCOMPANIMENTS.
Studio 716 Fine Arts Building, Chicago.

art—those which will make of him an artist truly worthy of the name.

One sees with what rigorous method these studies are organized, and how the pupil is in each subject conducted step by step from the most elementary to the most advanced knowledge.

In addition to the studies strictly so called, M. Maurel each year invites his pupils to lectures given on the most varied subjects, such as the hygiene of fingers, the history of music, &c., by specially competent lecturers who enjoy a solid reputation in Paris.

Finally, at the end of each year M. Maurel invites the managers and the principal theatrical agents to come to hear his best pupils. It is needless to point out of what practical importance this last detail may be to the pupils. It is easy to guess.

To bring to a successful issue a task so considerable as

CHICAGO MUSICAL COLLEGE.

Established 1887.

Dr. F. ZIEGFELD, President.

College Bldg., 202 Michigan Boulevard, Chicago.

The largest and most complete College of Music and Dramatic Art in America.

The FACULTY OF 62 MEMBERS is the strongest ever assembled in an institution of its kind.

SCHOOL OF MUSIC ELOCUTION, ACTING, OPERA, MODERN LANGUAGES.

BOARD OF MUSICAL DIRECTORS.

Dr. F. ZIEGFELD, Dr. LOUIS FALK,
HANS VON SCHILLER, WILLIAM CASTLE,
BERNHARD LISTEMANN, S. E. JACOBSON,
RUDOLF GANZ, HERMAN DEVRIES,
EDMUND VERGNET, FELIX BOROWSKI,
THEODORE SPIERING.

HART CONWAY, Director School of Acting.

Illustrated Catalogue Mailed Free.

that of directing an academy of this nature M. Maurel could not stand alone. He has therefore enlisted in his service, besides his son, a certain number of devoted colleagues of acknowledged worth, each one having well defined functions directly related to their special knowledge. They are doctors, professors of gymnastics, musicians, entirely converted to M. Maurel's ideas and determined to strive with him for the success of the great artistic enterprise which he is striving to carry out today.

This then (very incompletely described, no doubt) is the spirit of the organization of the Victor Maurel Academy. Enough has been said of the striking importance and originality of this work. If, however, it were necessary to sum up the matter, nothing could be better than to repeat the last words which M. Maurel addressed to an interviewer. "In creating this academy," the great artist said, "be assured that I do not try to make it a matter of business. I am pursuing the realization of a cherished idea. Far from me, even, is the thought of monopolizing for my own benefit all those who are destined for the singer's career. I would go further. I am not anxious to have a great number of pupils. My ambition would be satisfied if each year I could group around me a clever body of studious youth to whom I could communicate my ideal of art by consecrating to them the best of my knowledge and my time."

Thus, then, the young strangers who have a real vocation to the stage and even to the concert platform can come with full confidence to Paris. They will be welcomed there by one of the greatest artists of the day and by the best accredited teacher there is.

The interviewer referred to above says:

"Yes, while M. Maurel was showing me his institute, while he was initiating me into all the complexities of his modern lyrical art and the ever growing responsibilities of teaching, I had the very definite sensation that I was being spoken to in a quite new language more complete and far nobler than the best I had read or heard previously; and gradually, pondering on M. Maurel's admirable plan of education so marvelously adapted to all the

demands, all the needs of our present day dramatic art, I became convinced that the Victor Maurel Academy was perhaps even more than a serious and interesting personal achievement; was, indeed, the sign of a new era for the art of the stage, and something analogous to the celebrated school of bel canto, and as great for our musical present as it had been for the past."

Adele Margulies at the National Conservatory.

ONE of the silent workers and one whose accomplishments in her chosen field far outshine others more belauded is Miss Adele Margulies. Miss Margulies was a pupil of Anton Door in Vienna, and a gold medalist for three years in succession at the Vienna Conservatory. She has played abroad and here with Theodore Thomas, but her life work is teaching, and as a teacher of piano her success is unique. She possesses in an eminent degree the psychologizing faculty, the flair, the divination of a pupil's peculiarities of individuality. Then her great experience, thorough science and frugality in expenditure of the nervous and muscular energies of her pupils make her an ideal teacher. The fruits of her labors are many. Her pupils have an unmistakable cachet in their technical finish and musical conception, yet no two play alike. A double score of names might be adduced to prove this, names that today are well known in the piano playing world. Suffice to mention one, Bertha Visanska, whose piano and musical education is entirely the results of her years with Miss Margulies at the National Conservatory. The brilliant European successes of the Visanska girl, successes the readers of THE MUSICAL COURIER are acquainted with, are due to Miss Margulies and to her the credit must be given.

WANTED—A well established conservatory in a large city desires a wideawake young man of good education and refined manners to act as solicitor; one who plays the piano well preferred; salary and commission; state education, musically and otherwise. Address O. P. S., THE MUSICAL COURIER, New York.

Helen Buckley,
Jessica De Wolf,
SOPRANOS.
Sue Harrington Furbeck,
Ella Pierson Kirkham,
CONTRALTOS.
Arthur Dunham,
ORGANIST.
Leon Marx,
Jan Van Oordt,
VIOLINISTS.

BUREAU OF FINE ARTS

(SUCCESSORS TO THE HAMLIN CO.)

CHAS. BEACH, President. LOUIS EVANS, Secretary and Treasurer.

DIRECTORS OF

Concerts, Lecturers, Musical Artists,

806 Fine Arts Building.

CHICAGO SYMPHONY ORCHESTRA.

ADOLPH ROSENBECKER, Conductor.

Geo. Hamlin,
Holmes Cowper,
TENORS.
Charles W. Clark,
Wm. A. Willett,
BARITONES.
Gustaf Holmquist,
Albert Borroff,
BASSOS.
Van Oordt-Wagner,
QUARTETTE.

CHICAGO ADVERTISEMENTS.

THE SPIERING QUARTET,

722, 724, 725 Fine Arts Building, Michigan Boulevard, CHICAGO.

Chicago Auditorium Conservatory
FREDERIC GRANT GLEASON, DIRECTOR.

ALL BRANCHES OF MUSIC, STAGE TRAINING, OPERA, Etc.

FREE HARMONY, ENSEMBLE, OPERA, ORCHESTRA, DRAMATIC, CLASSES

For catalogue and all information apply to ROY ARTHUR HUNT, Mgr., Auditorium Building, Chicago.

SHERWOOD MUSIC SCHOOL,

FINE ARTS BUILDING, CHICAGO.

PIANO—WILLIAM H. SHERWOOD (Director),
Miss ELEANOR P. SHERWOOD, Mrs. GEORGIA
KOBER, Miss EDITH BANE. VOCAL—Mrs.
STACEY WILLIAMS, SHIRLEY GANFELL. VIOLIN
—JOSEPH CHAPEK. LEON MARX. ELEMENTARY.
ADVANCED HARMONY, MUSICAL ANALYSIS
AND THEORY AS APPLIED TO EXPRESSION
IN PIANO PLAYING—Miss ELEANOR SHER-
WOOD, Miss EDITH BANE. HARP—CLARA MUR-
RAY. PIPE ORGAN—E. RUSSELL SANBORN. ELE-
MENTARY AND DRAMATIC ART—MARY
MANNING. CHARLES R. BAKER, Mgr.

MRS. THEODORE WORCESTER,

PIANIST.

Management Bureau of Fine Arts,
806 Fine Arts Building, Chicago.

MRS. MARY HEALY MULLETTE,
DRAMATIC MEZZO-SOPRANO.

ORATORIO, CONCERT, RECITAL.
Address 638 Fine Arts Building, CHICAGO.

AMERICAN CONSERVATORY,

KINBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, CHICAGO.

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.

Among the fifty eminent instructors the following might be mentioned:
PIANO—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HOWARD WELLS.
SINGING—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNE, MABEL GOODWIN, LOUISE BLISH. Catalogue mailed free.
ORGAN—WILHELM MIDDELSCHULTE
VIOLIN—JAN VAN OORDT, HERBERT BUTLER.
COMPOSITION—ADOLPH WEIDIG.
VIOLONCELLO—JAN KALAS and many others of equal prominence.
JOHN J. HATTSTAEDT, Director.

DUNSTAN COLLINS,

AGENCY FOR High Class Artists and Concert Tours, Fine Arts Building, CHICAGO.

Phone: Harrison 8338.

FANNIE BLOOMFIELD ZEISLER
Pianist.
JENNIE OSBORNE,
Soprano.
GRACE VAN VALKENBURG,
Contralto.
GLENN HALL, Tenor.
SYDNEY BIDEN, Baritone.
FRANK CROXTON,
Basso.
CHAS. C. WASHBURN,
Baritone.
MILTON B. GRIFFITH,
Tenor.

BRUNO STEINDEL,
Cellist.
JEANNETTE DURNO,
Pianist.
MR. and MRS. HOWARD WELLS,
Lecture Recitals.
Madame MARGARETHA WUNDERLE,
Harpist.
CLARENCE DICKINSON,
Organist.
HERBERT BUTLER,
Violinist.
MARIE JOSEFA,
Violinist.
KATHERINE HOFMANN,
Regular Accompanist.

THE BRUNO STEINDEL COMPANY.
BRUNO STEINDEL, Cellist.
CLARA G. TRIMBLE, Soprano.
MARGARETHA WUNDERLE, Harpist.
MRS. STEINDEL, Pianist.

THE SPIERING QUARTET.

THEODORE SPIERING, First Violin.
OTTO ROEHRBORN, Second Violin.
WILLIAM DIESTEL, Viola.
HERMAN DIESTEL, Violoncello.

By special arrangement with the management of
the THOMAS ORCHESTRA.
New booking for Tours and May Festivals.

GLENN HALL—HERBERT BUTLER RECITALS.
KATHERINE HOFMANN, Accompanist.

MABELLE CRAWFORD COMPANY.

MABELLE CRAWFORD, Contralto.
ADA MARKLAND SHEFFIELD, Soprano.
FLORENCE CHAMBERLIN, Violinist.
EARL BLAIR, Pianist.

THEODORE THOMAS CHICAGO ORCHESTRA. FREDERICK A. STOCK, Assistant Conductor.

MUSICAL PEOPLE.

Mrs. J. C. Biddle gave a successful musicale July 31, at Fountain Springs, near Shamokin, Pa.

Mrs. Cecelia Niles, a New York soprano, expects soon to go abroad to study and sing in opera.

Miss Anna Jansen gave a piano recital at the Casino Theatre, Newport, R. I., Tuesday, July 29.

Hattie Scholder, the child pianist, gave a recital last month at the Grand Union Hotel, Saratoga Springs, N. Y.

Miss Ruby Katherine Harkness, of Detroit, Mich., sang recently in Toronto at a musicale given by Mrs. George Hamilton.

L. W. Ballard, one of the prominent musicians of the Northwest, is spending his vacation at his old home in Lewiston, Me.

Miss Esther Eugenia Osborn, a talented soprano, is attracting more than ordinary attention singing at concerts at resorts in the Great Lakes region.

Miss Georgia Strauss, one of the brightest young musicians, of Columbus, Ohio, is taking a summer course at the Kohlowski School of Music in Meadville.

Andrew J. Baird, pianist, gave a recital in the First Congregational Church, Middletown, N. Y., Saturday afternoon, July 26. He was assisted by Mr. Torrey, violinist, and Mr. Munson, vocalist.

David Miles, the organist of one of the largest Lutheran churches at Allentown, Pa., has been engaged for seven years by the trustees of the church. Mr. Miles has also made some reputation as a tenor singer.

An excellent concert was given Tuesday evening July 29, at the Methodist Episcopal Church, Cedar Rapids, Ia. Charles E. Watt, pianist, and Miss Birdie Bunting, an Iowa soprano, appeared alternately in a program of ten numbers.

Dr. Oscar E. Wasgatt, of Boston, formerly of Bangor; Mrs. Annie Wasgatt Whittridge, Roland J. Sawyer and Arthur Beaupre, pianist, appeared at a concert on August 5, given at Castine, Me., under the auspices of the faculty of the State Normal School.

The guests at Whiteface, Lake Placid, N. Y., enjoyed an attractive musicale on the evening of July 23. Christian Kriens, who has studied in Berlin and Dresden, contributed the success of the evening. His "American Fantasy" was played. Miss Lena Hess and Miss Eleanor Foster were the other artists who appeared.

Mr. and Mrs. O. Z. Bartlett, of Prospect avenue, Milwaukee, Wis., recently gave a musicale at their home in honor of Madame Harting, a singer from Roumania. Madame Harting sang herself. A. K. Taylor, a local vocalist, and Miss Lillian Wray, pianist, assisted in entertaining the guests.

A concert was given at Cooperstown, N. Y., Friday evening, July 18, for the benefit of Walter E. Beadle, a local violinist who has done much to advance the cause of music in his vicinity. Mr. Beadle played himself, and he was assisted by Miss Pilling, Miss Keefe, vocalists, and Miss Boughton, pianist.

The school of music of the University of West Virginia, located at Morgantown, has a strong faculty. The faculty concerts given during the regular season attract enthusiastic audiences. C. A. Ellenberger is the musical director, and the musical instructors associated with him are Russell McMurphy, Grace Martin, Theodore C. Rude and T. Getz Hill.

The pupils of Miss Annie W. Fish gave a vocal recital Wednesday, July 23, in the rooms of the Y. M. C. A., Schenectady, N. Y. Six singers contributed the program, and their name and voices are: Mrs. George McNeil and Mrs. Kate A. Wemple, contraltos; Francis K. Bagnall and George Link, tenors; Chester A. Gallagher, baritone; Mrs. S. K. Siver, mezzo soprano.

Miss Sue Hunt, a graduate of the Southern Conservatory at Durham, N. C., gave a recital (piano and vocal) at the residence of J. H. Gooch, at Stern, near Raleigh, N. C., on July 26. Miss Hunt played as her opening piece the Beethoven Sonata, op. 28, and for the closing a Hungarian Rhapsody of Liszt. Miss Hunt has accepted a position to teach music in Talladega, Ala.

Robert H. Prutting, of Hartford, Conn., won the \$150 prize offered by the Curtis Publishing Company, of Philadelphia, in a new waltz competition. Mr. Prutting entitles his composition "Hallow-een Waltz." The young man is the only son of George Prutting, Jr., and a grandson of George Prutting, the well known musician of Hartford. He is also a nephew of City Clerk Henry F. Smith. He was born in Hartford, June 3, 1879, and was graduated

from the Brown School as the valedictorian of his class in 1892. He studied organ, piano, harmony and instrumentation under N. H. Allen, and composition and arrangement of music under his grandfather. Mr. Prutting is a member of Emmon's Orchestra and the Philharmonics. He plays Sundays the organ in the Episcopal Church at Fenwick.

The pupils of Miss Esther A. Hammerquist gave a recital early in July at the home of their teacher, 635 Prendergast avenue, Jamestown, N. Y. Interesting numbers were played by Miss Mabel Brodine, Miss Ruth Carlson, Miss Margaret Johnson, Miss Gertrude Johnson, Miss Elsie M. Lindholm, Miss Estelle Swanson, Miss Victoria Swanson, Miss Lillian Leopard, Frederick A. Williams and Edward Hornslo.

Sol Marcosson, the director of the violin department at the Sherwood Music School, Chautauqua, is associated with Mr. Sherwood and Dr. Carl E. Dufft in a series of eight afternoon recitals at Higgins Hall. The series will close August 18. Mr. Sherwood and Mr. Marcosson will play the César Franck Sonata for piano and violin, and each a group of solos. Dr. Dufft will sing songs by American composers.

The Mary Fisher Home, an institution on St. Ann's avenue, New York, that ministers to sick and needy men and women in the liberal professions, was benefited by a concert given at the Portland, Asbury Park, N. J., Monday evening, July 28. The artists who volunteered were Miss Cecelia Bradford, violinist; Miss Charlotte Bradford, mezzo contralto; Mrs. Grace Russell Smith, contralto; Mrs. Charles F. Rich, elocutionist; James Bradford, accompanist.

Mr. and Mrs. Carroll B. Carr and Mr. and Mrs. Harold Megrew gave a musicale at the Carr residence, North Capitol avenue, Indianapolis, Ind., last month in honor of Mrs. Charles Morrison, of Shelbyville. An informal program was given by the following Indianapolis musical people: Mrs. Frederick E. Matson, Mrs. Walter Fugate, Mrs. Morrison, Mrs. Carr, Miss Lillie Adam, Miss Dean, Miss Eva Jeffries, Miss Anna McKenzie, Raymond Lynn, Edwin Feller and Mr. Dooley.

Unusually good programs were presented at the Midland Chautauqua, Des Moines, Ia. At one of the successful concerts the following were heard to great advantage: Henri Ruifrok, president Iowa State Music Teachers' Association, pianist; Mrs. Genevieve Clark Wilson, soprano; Carl Riedelsberger, violinist; Miss Mary C. Hartung, pianist; A. D. Middleton, basso cantante; a string quartet, Carl Riedelsberger, violinist; Miss Rae Steinman, second violin; Henry Cox, viola; Wendell Heighon, cello; accompanists, Vienna Neel-Conner and Ora Newell.

ANOTHER TSCHAIKOWSKY-BEETHOVEN RESEMBLANCE.

Editors The Musical Courier:

IN your issue of July 23 Algernon Ashton calls attention to the similarity between the introductory theme of Tschaiowsky's "Symphonie Pathétique" and that of the "Sonata Pathétique" of Beethoven. An even closer resemblance may be detected between the introductory subject of Tschaiowsky's "Fifth Symphony" and that of Beethoven's Sonata, op. 106, especially when comparison is made between passages in which both subjects are complete and in the same mode. There is here no coincidence of name, but the process of unconscious imitation is probably the same in both cases. By position and treatment the Beethoven ideas are so conspicuous that they cannot fail to be impressed on the mind, but in intrinsic musical character neither is very trifling. A composer would, therefore, easily make them part of his mental equipment without always realizing their source if they chanced involuntarily to appear in one of his own works.

GERRIT S. MILLER, JR.

United States National Museum.

Berber.

THE Philadelphia Orchestra Association has just received a cablegram announcing the engagement by its conductor, Fritz Scheel, of the well known concert-meister of the Leipzig Orchestra, which is conducted by Nikisch. He is the well known Felix Berber, a concert-meister of remarkable ability and experience, and an acquisition to the Philadelphia Orchestra second to none that could possibly have been secured. It is a gratifying thing to know that a force of that kind is about to amalgamate itself with the musical destinies of the United States, and we hope that Philadelphia will appreciate the great and valuable accession, which, no doubt, is the case already.



DRESDEN, FRANKLINSTRASSE 20,
July 27, 1902.

ABOUT "Rübezahl," Stelzner's fairy tale opera, which was the last operatic novelty produced at the Court Opera before the vacations, I reported at length in my last, so I only add a few words on the subject, stating that the performance, which was exquisite in all the details, by far surpassed the worth of the opera itself; it was nothing but a failure, or better expressed, a succès d'estime, achieving only two representations.

Another event worthy of attention was the revival of Thomas' opera, "Hamlet," which gave a young singer an opportunity to make her début. Her name is Alice Schenker, daughter of the Dresden painter, Jacques Schenker. She studied for several years with Frl. Haenisch; later she entered the Royal Conservatory as a special pupil of Frl. Orgeni, who has advanced her so far that she was considered ready for the Royal stage. She did very well considering it was her first effort. Vocally she did better than histrionically. Her voice is a soprano of a warm timbre, displaying inward sentiment, soul and individuality. More experience will develop the young singer into a full fledged artist. Otherwise the opera is antiquated. Perran did his best to make something of the title part. Herr Hagen conducted with consummate skill.

Frau Reuss-Belce's guesting appearance as Isolde was much commented upon. She is a great artist, whose broadly conceived impersonation of Brünnhilde in the "Götterdämmerung" is still in my memory. Young Kutzschbach conducted; he tried his best to replace von Schuch, who was out of town.

Carl Burrian, the well known tenor from Budapest, after some highly successful guesting roles, is engaged for the Royal Opera. This is good news, for he has vocal and histrionic ability. He is welcome in Dresden.

Franz Naval, of Vienna, displayed his unusual vocal powers in Faust's part, which he sung to perfection. Of his acting one cannot judge, for the singer was reported to have been seriously ill after an operation on his hand. To fill his engagements with the opera he only rose from the sick bed to be taken back again to the hospital as soon as the performance was over. His voice is a marvel of tonal mellowness.

The "glorious Fourth" was celebrated in the usual manner at the "Belvedere" with the "American night" program played by the Trenkler Band. The program is invariably the same every year, A. Sieberg's "Phantaisie Dramatique" forming again the climax of the occasion. It is a beautiful composition that grows upon one at each new hearing. Two American "belles" were sitting next to me—the Misses Virginia Listemann, who had come over from Berlin for the concert, and Belle Applegate, of Kentucky—both very promising singers, of whom THE MUSICAL COURIER will hear more before long. They were heard here in private, and I must say I was startled at the progress in Miss Listemann's execution, and equally agreeably surprised at the decided dramatic talent displayed in Miss Applegate's performance of the "Carmen" "Habanera." It was a delightful evening.

This being the time of picnics, outings and garden parties, I must at the same time mention two other charming occasions, the one spent with Professor Reinhold Becker—the famous song composer—and his wife in their cosy summer house at Blasewitz; the other a pleasant afternoon party at the country residence of Frau Dr. Hartmann and her husband, Dr. Ludwig Hartmann, in Söbriegen, a remote little village of dreamlike, rural beauty overlooking the Elbe, with the characteristic familiar shape of a Saxon woodland scenery in the background. There, in the stylish little house, surrounded by a garden and some adjoining old, picturesque barns, where tea was taken during a shower, quite a large gathering of artists, composers, journalists and members of the Dresden society had assembled to enjoy the kind hospitality of the host and hostess, both of them in the most amiable way entertaining their guests until the last boat stopped to

ST. LOUIS.

HOMER MOORE,

BARTONE.

The Odeon, St. Louis, Mo.

take us home again, back to our work and the daily tramp in dear old Dresden. These lines being written as a recollection of the past season from my summer stay in the woods of the "Weisser Hirsch," near the city, I am glad to say "both work and daily tramp" has ceased now for a few weeks, and time is spent exclusively in the dolce far niente that is so necessary to regain the strength of nerves and mind to meet the coming musical season, which will begin with the reopening of the opera on August 10.

A. INGMAN.

THE MASCAGNI TOUR.

MASCAGNI has notified his American managers, Methenthal Brothers & Kronberg, that he has signed two more solo singers for the opera company he is to bring here in October. These are Virgilio Bellotti, baritone, and Francesco Navarrini, basso. Those previously announced as having been engaged are Elena Bianchini Cappelli, dramatic soprano, and Pietro Schiavozzi, tenor, secured by Mascagni himself, and Eugenia Mantelli, the well known contralto, signed here. The composer says he expects to be able to announce his entire list of principals within a week. The managers have arranged for the orchestra of seventy-five men engaged last week to sail for New York from Naples on September 15. Mascagni and the soloists will come a little later by way of Paris and Havre. The New York engagement begins at the Metropolitan Opera House on October 8, with a performance of "Cavalleria Rusticana."

CHAS. KONEFSKI-DAVIS IN THE CATSKILLS.—Chas. Konefski-Davis, the violinist and composer, has met with great success during his summer engagement at the Fairmont Hotel.

He has been booked at all the leading hotels of the vicinity, where his appearance has invariably been greeted by large and admiring audiences. On Saturday evening last he played for his solo Papini's "Salterella" and the "Evening Star" song, from "Tannhäuser."

Mr. Davis will return to the city September 1, and reopen his studio at 115 West Eighty-ninth street.

He is already receiving numerous applications from intending pupils, and the outlook promises a very busy season.

Among his engagements next winter are two appearances already booked at Carnegie Hall, and one at Providence, R. I. Arrangements are also being made for a tour to Newfoundland, the details of which will be announced later.

THE CLARA A. KORN SONG ALBUM.—Mrs. Clara A. Korn is one of the women composers who write pleasing melodies. Her songs have been sung in public at various concerts by Miss Daisy Bennet, of East Orange, N. J., and Mme. Abbie Seldner Fridenberg, of New York. Breitkopf & Hartel are now publishing the Clara A. Korn song album, consisting of Mrs. Korn's little songs. The same firm last season issued an excellent piano arrangement of Mrs. Korn's orchestral suite, "Rural Snapshots." This work is in the repertoire of the Kaltenborn Orchestra, now playing at the Circle Auditorium.

BOGERT'S LECTURES AT GREEN-ACRE.—Walter L. Bogert is delivering an interesting course of lectures on music at the summer school, Green-Acre, Eliot, York County, Me. His subjects for July included: July 28, "Das Rheingold"; July 29, "Russian Folk Songs"; July 30, "Die Walküre"; July 31, "Hungarian Folk Songs." His topics for the first week in August were: "August 2, 'Siegfried'; August 4, 'French Folk Songs'; August 6 (afternoon), 'Die Götterdämmerung'; August 6 (evening), 'Irish Folk Songs'; August 7, 'Hansel and Gretel.'"

MUSICAL CLUBS.

The Swedish Glee Club, of Jamestown, N. Y., recently gave a musical excursion to Sheldon Hall on Lake Chautauqua. Songs in English and Swedish and speeches in both languages made up the program for the day. J. A. Eckmann is conductor of the club.

A systematic course of study of the great composers is the program outlined for the coming season by the Wednesday Musical Club, of St. Louis. This was one of the last clubs to close its season. The closing musicale was given at the home of Mrs. Mabel Lancaster on July 23. The sessions will be resumed October 1.

The Glee, Mandolin and Guitar Clubs, of the West Virginia University, have closed a record breaking year in the number of concerts at home and on tour. The membership includes: Glee Clubs—First tenor, F. Clyde Herod, Emerson Carney, James T. Dailey; second tenor, C. A. Ellenberger, leader; Geo. C. Rhodes, Douglas L. B. McBride; first bass, E. Luther Cole, Fred R. Burk, Chas. H. Sample, Dan B. Leonard, K. H. Graham; second bass, T. Getz Hill, Walter A. Swallow, D. W. Ohern, S. G. Butler. Mandolin and Guitar Club—Mandolins, Theo. Chr. Rude, leader; T. Getz Hill, Douglas L. B. McBride, Chas. W. Stump, Dan B. Leonard; guitars, Fred R. Burk, Geo. C. Rhoades.

Poughkeepsie, N. Y., is known for its musical activities. Besides the Pinsuti Choral and the Mendelssohn Glee, the city supports a Boys' Glee Club, made up of youths from the public and private schools. The members are Harris C. Barnes, Powell Barnett, Conrad J. Bishop, Willis D. Bishop, Guion L. Booth, James H. Brownell, F. H. Christie, Thomas J. Cleary, Charles O. Conger, Willard L. Dean, Alfred L. Deyo, Storm Emans, Daniel J. Kelly, Clarence H. Krieger, Owen McCabe, William J. McDonald, Harold J. Roig, Edward Rose, Louis J. Shindler, Leslie C. Wood, Robert Wright, Holmes Vandewater, Frank Kelly, Irving Baker, Ernest Baker, Warren Tyler, John Mcrose, William Hoch, Charles Cruger, David Albert, Paul Kelley, J. Van Keuren and Sterling House.

The Saturday Music Club, of Sacramento, Cal., is one of the first societies to send out a new prospectus for the season of 1902-3. Saturday, October 11, is the date announced for the first autumn meeting. The program will include a song recital by Mrs. M. E. Blanchard, with Frederick Maurer at the piano and Mrs. J. A. Moynihan

as director. Meetings are held fortnightly. Members who play or sing are not permitted to repeat a number given during the previous season. The works sung and performed last season cover a wide range of composers and countries. The officers and executive committee include Mrs. Albert Elkus, president; Mrs. J. A. Moynihan, first vice president; Mrs. W. J. Murcell, second vice president; Mrs. Louise McC. Gavigan, secretary; Miss Aurelia M. Waite, treasurer; executive committee, Mrs. W. E. Briggs, Mrs. Frank Miller, Mrs. Frances Moeller, Miss Josephine Blanch, Miss Evelyn P. Griffiths, Miss Maud Blue, Miss Edith Miller.

Here are the names of the active members according to classes:

A—Miss Maye Carroll, Miss Helen Dunn, Mrs. Wm. Dunster, Miss Laura Dierssen, Miss Josephine Franks, Miss Gertrude Gerrish, Miss Clara Black, Mrs. Frank Bellhouse, Mrs. J. H. Coppersmith, Mrs. F. M. Jones, Mrs. W. J. Murcell, Miss Minnie E. Rowley, Miss Henriette Andriot.

B—Miss Mamie Barrett, Miss Frances Connelly, Miss Adelaide Dierssen, Mrs. C. K. Lipman, Miss Edith Miller, Miss Harriett Nelson, Miss Elizabeth Taylor, Miss Rae Breuning, Mrs. Inez A. Hood, Mrs. Frances Moeller, Mrs. Esther Needham Mering, Miss Sophie Price, Miss Kate Winn, Miss Josephine Blanch.

C—Miss Clara Dippel, Mrs. Albert Elkus, Miss Evelyn P. Griffiths, Mrs. C. G. Stever, Miss Elizabeth Sonne, Miss Florence Williams, Mrs. Egbert A. Brown, Miss Fannie Campbell, Mrs. R. H. Hawley, Mrs. J. A. Moynihan, Miss May Ormerod, Mrs. E. B. Willis, Mrs. W. E. Briggs.

D—Miss Maud Blue, Mrs. L. C. Farrar, Miss Sue Pierson, Mrs. Emil Steinmann, Miss Florine Wenzel, Miss Lulu Yoerk, Mrs. Walter Longbottom, Mrs. Joseph A. Pausback, Miss Eda Quire, Miss Rosina Rosin, Miss Charlotte C. A. Shepstone, Mme. Thea Sanderini, Mrs. J. Nelson Wilson, Mrs. Frank Miller, Mrs. Louise McC. Gavigan.

Accompanists—Mrs. Emil Steinmann, Miss Florence Williams, Miss Adelaide Dierssen, Mrs. C. K. Lipman.

The following constitute the student membership: Gladys Buchanan, Elsa Blodgett, Edna Curtis, Irene Gifford, Stella Ginsberg, Leslie Genuing, Alma Grady, Gertrude Harlow, Edith Hunt, Edith Heilbron, Fay Jackson, Elita King, Phoebe Litzberg, Claire Lavenson, Verna McKim, Clara McCurdy, Ethel McLaughlin, Flora Meister, Eva F. Montfort, Olga Nathan, Miley Pope, Hazel Pritchard, Mabel Peterson, Jennie Ralphs, Mabel Siller, Aimee Stuart, Aileen Sparks, Ollie Sheehan, Edith Trainor, Ethel Trainor. There are several hundred associate members, and the honorary members are Mrs. L. C. McCreary, Mrs. W. M. Siddons, Mrs. R. I. Bentley, Miss Fanny I. Safford, Mrs. J. H. Pond, Katherine Ruth Heyman, Fannie Bloomfield Zeisler.

Ernst von Possart has had two princely decorations added to his string of medals.

BOWMAN

Piano and Theory Studio, Steinway Hall, New York.

E. M. BOWMAN

In EUROPE
until
October 1st.

ADDRESS:
CARE OF
Brown, Shipley
& Co.,
LONDON, ENGLAND.

PUPILS

Organist and Conductor of the
Baptist Temple Choir, Brooklyn,
Organ Privileges in New York and Brooklyn.

MOODY-MANNERS OPERA COMPANIES, LTD.

Founded 1897.

"A" Company is the largest English Opera Company that has ever toured Great Britain.
"B" Company is the same as "A" Company in everything, except in numbers.
Next season commences at Covent Garden Opera House Aug. 25th.
Everyone concerned in English Grand Opera write in.
44 Berwick Street, Oxford Street, LONDON, W.

BROAD STREET CONSERVATORY OF MUSIC,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

HERBERT Opera, Oratorio, Concert, Recitals.

WITHERSPOON

BASS

For Terms, Dates, &c., address

Residence Studio: The Hetherington, 571 Park Ave., New York.



JOSEPHINE S.

JACOBY

CONTRALTO.

ADDRESS

104 West 58th St., NEW YORK.

OSCAR SAENGER,

Vocal Instruction.

Teacher of Josephine S. Jacoby, contralto; Elisabeth D. Leonard, contralto; Madame de Pasquelli, soprano; Sara Anderson, soprano; Hildegard Hoffmann, soprano; Mme. Marie Rappold, soprano; Elsa Marshall, soprano; John Young, tenor; E. Léon Rains, basso; Joseph S. Baernstein, basso; Henri G. Scott, basso, and other prominent singers now before the public. Will resume teaching September 15.

STUDIO: 51 East 84th Street, NEW YORK.
TELEPHONE: 3456 79th

The American Institute of Applied Music.

METROPOLITAN COLLEGE OF MUSIC,
212 WEST 59TH ST., NEW YORK.

Faculty and Examiners include William Mason, Albert Ross Parsons, Harry Rowe Shelley, John C. Griggs, Paul Ambrose, Orton Bradley, Lillian Littlehales, Alfred D. Wickes, Kate S. Chittenden, Lisa Delbass-Wickes, Wm. F. Sherman, McCall Lanham, etc., etc.

Voice Department in charge of TOM KARL.
The residence department furnishes a refined and quiet home.
For information address KATE S. CHITTENDEN, Dean.

HOLMES GOWPER

TENOR

Address Kimball Hall or Bureau of Fine Arts, CHICAGO.

J. FRED

WOLLE,

ORGANIST.

Address:
THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York



CHAUTAUQUA (Indian word, meaning "bag-tied-in-the-middle," referring to the peculiar shape of the lake, which at its narrowest point is but an eighth of a mile in width) is now at the height of the season; within two days I heard a children's concert, an oratorio, Hanchett illustrated musical lecture and a Sherwood class in analysis.

Arrived at the grounds your correspondent went to the Hotel Athenæum, which was crowded to overflowing, the usual large proportion of women of all ages. Indeed this is the characteristic of Chautauqua; also, I never saw so many homely women in my life. New Yorkers are noticeably absent, else would the standard of good looks, or at least becoming gowns, be raised. Where do New Yorkers go? Not to Chautauqua certainly, and not to the Jersey coast; the latter is overrun with New Yorkers. Of course we know where the small but conspicuous society element goes, but the thinkers and workers, where is their abode during the heated term? I am inclined to think they save their shakels by hook or crook and go to Europe.

With this short prelude, which seems to end on a diminished seventh chord, or at least on the high C's, I proceed to a chronological consideration of the various musical doings of the week.

CHILDREN'S CONCERT.

Alfred Hallam, now the conductor of the choral forces at Chautauqua, presented this program for the children's first concert:

Columbus Saw Across the Main.....	C. W. Johns
The Brook.....	J. W. Chadwick
Boat Song.....	Eaton Faning II.
Chautauqua Junior Choir.	R. G. Cole
Song, The Lark.....	E. H. House
George Meyer, Jr.	
Piano solo, Concert Waltz in D flat major.....	Wieniawski
Master Francis Lee Moore.	
Far Out at Sea.....	R. G. Cole
A Rose Song.....	H. W. Parker
The Star.....	R. G. Cole
The Soft Shell Crab.....	J. W. Chadwick
Chautauqua Junior Choir.	
Violin soli—	
Madrigal.....	Simonetti
Loin du Bal.....	Gillette
Rosalie M. Miller.	

Songs—

Slumber Boat.....	Jessie L. Gaynor
The Gingerbread Man.....	Jessie L. Gaynor
Martha E. Watts.	
Song, Song of the Brook.....	A. R. Gaul
Inde Moor.	
There Were Four Lilies.....	Battison Haynes
Through Love to Light.....	A. C. Mackenzie
At Night.....	A. Randegger
Child's American Hymn.....	J. W. Chadwick
Chautauqua Junior Choir.	

The writer omits the "orchestral" numbers beginning and closing this program, for such trash as "Seeing the Elephant" is unworthy a place; let the authorities see to it that the standard of orchestral effort be raised—a score of men (Rogers' Orchestra) are capable of dignified, even beautiful music. Imagine "seeing the elephant" in pious Chautauqua! To proceed: Mr. Hallam has some 200 children under him, who rehearse daily, and were it not for the constant change in their personnel (natural to vacation folk) he would get still better results. As it was they sang well indeed a high class quality of music and with considerable style. The conductor's voice was frequently heard in the attack, and this can be dispensed with, as the children are quick and obedient. A novel feature was a series of calisthenic exercises immediately preceding the closing song, the children imitating Conductor Hallam, which in certain movements produced a comical effect.

Young Moore and Rosalie Miller played their piano and violin solos respectively very effectively, while the solo singing of the only lad and of the two girls pleased the audience. Parents have no business permitting it, for the strain on young voices produces after effects never eradicable. It is a foolish parent who gratifies the child's vanity and his own pride at the cost of a child's future voice!

HANCHETT LECTURE-RECITAL.

Dr. Hanchett gave a series of five recitals at Point Chautauqua, the one of August 7 on "Masters of Musical Composition," with this program: Prelude and Fugue, Bach; Allegro from op. 57, Beethoven; Scherzo, Chopin; Symphonic Studies, Schumann; "Morgenstimmung," Grieg; Magic Fire Music, Wagner-Brassin; Rhapsodie, Liszt.

Dr. Hanchett is giving these recitals in connection with his piano classes, and meets with gratifying interest. Point Chautauqua is just across the lake from Chautauqua, and many music students go to the Hanchett recitals because of their educational value. Of them the writer repeats what he said in these columns some years ago, namely: "Dr. Hanchett's talk is always to the point, well put, lucid and interesting throughout. He plays well—I have not quite decided whether the doctor plays or talks the better."

It was a pleasure to meet Mrs. Hanchett, as well as the

lovely babe Hanchett, the prettiest child imaginable; she "takes" after her mother, of course!

SHERWOOD ANALYSIS CLASS.

Some forty persons, less than half the piano students this year, gathered at the unique hutlike Sherwood studio.

Most are themselves teachers, advanced students in the art of piano playing; the class was absorbed in the special consideration of technic, how to acquire and retain it. The many apt illustrations, the faculty Sherwood has of hitting the nail on the head by using just exactly the correct example, culled from his vast experience as pianist and teacher, the getting right at the point under consideration. All this can only be hinted, and to be understood and appreciated should be witnessed. Sherwood has in all this the material for a pedagogical volume, and the sooner he classifies and puts in print this valuable "Study in Technics" the better for pianists the world over. The many earnest students present, and the fact that quite a few were there for the second and third summer, speaks volumes for the teacher-pianist. At the close he played the Rubinstein Staccato Study and the spread chord study in E flat by Chopin, the former with characteristic dash, the latter with infinite grace.

ORATORIO, "THE PRODIGAL SON."

Henry B. Vincent, the composer of this oratorio (The John Church Company) is the official accompanist and assistant conductor at Chautauqua, a nephew of the Big Chief, Chancellor and Bishop Vincent, one of the founders of this world reaching institution. Organist of the First Presbyterian Church, of Erie, Pa., he will be remembered as one of the Pan-American organists. He has produced a very singable, melodious work, gracefulness, coloring it throughout; perhaps there is too much sentimentality and too little of the dramatic, but for a choral firstling the young man deserves plentiful praise and encouragement. The high pitch of the organ made the several high Bs of the chorus all but impossible, and the "enlarged" orchestra spoiled many of the best intentions of the composer. What Chautauqua needs is an orchestra as is an orchestra! Thirty first class men, with Henry Marcus or Frank Kuhn, of Buffalo, at the head, would work wonders.

Under Conductor Hallam the oratorio had the following interpreters: Mrs. Ada M. Sheffield, soprano; Mrs. Winifred Eggleston, alto; Edward Strong, tenor; Carl Dufft, bass; I. V. Flagler, organist; orchestra of twenty-five; chorus of 400; the composer at the piano—the latter quite unnecessary. This force worked earnestly and well together, and with much credit to the chief engineer in charge, Mr. Hallam. It is a tenor's oratorio, anyway, Strong taking the part of the prodigal, so greatest interest was centred in him. As the solos are all well suited to his voice, and as the voice was especially sweet on this rainy evening, tenor Strong made a pronounced success. Mrs. Sheffield, too, received much applause, due to a beautiful voice, true and reliable, and excellent enunciation. The contralto, Mrs. Eggleston, was handicapped by the low range of her solos, the voice losing itself in the unenclosed large auditorium. Of course Dr. Dufft made a hit; the sonority of his organ and the technical fact that he knows how to make it "carry" through the correct handling of consonants, produced telling results. There were some splendid mass chorus effects, and Conductor Hallam tactfully handed over the baton to the composer in the final number. Before this the much abused "Chautauqua Salute," consisting of the waving of handkerchiefs, was given Composer Vincent by the entire assemblage, some 5,000 people, at the instance of Bishop Vincent. This is a sight worth seeing, only it is done too often, in my mind, thus diminishing its value.

My next letter will deal with the valuable work of Madame von Klenner, Edmund J. Myer and various solo singers who have appeared at Chautauqua this season.

F. W. R.

DANIEL FROHMAN announces,

Season 1902-1903 (beginning in October),

OSSIP

GABRILOWITSCH

THE RUSSIAN PIANIST.

Everett Piano used.

For Terms and Dates address

H. G. SNOW, Representative, DALY'S THEATRE, NEW YORK.

Boston Music Notes.



Boston, Mass., August 9, 1902.

Many of H. Carleton Slack's pupils occupy positions of importance as teachers and soloists. Another pupil, Miss Mattie Jewell Woodsum, has just been engaged for the season of 1902-3 as soprano soloist with the Colonial Ladies' Military Band. Miss Woodsum has a fine stage presence, and sings extremely well. The tour will include all the principal cities of the Middle West and South.

The Worcester music festival managers announce the engagement of Mrs. Marie Zimmermann as one of the soprano soloists for the festival, which is to be held September 29 to October 3, inclusive. Mrs. Zimmerman has sung in the great performances of Bach's works, notably the famous Bethlehem (Pa.) production of the "Passion" music, and still more recently, in May, the great performance of the Bach Mass at the Cincinnati festival.

An enjoyable musicale was given at the Beachmont residence of L. O. Lasselle, manager of Oliver Ditson Company's music house, last week. There were a number of selections given by the Misses Carter, contralto and violinist, and soprano solos by Mrs. Eleanor Lane Fox and Miss Gertrude Walker. John Francis Gilder, pianist and composer, performed several of his compositions. There were also several selections given on the phonograph of soprano records by Master William E. McCann, and baritone solos by Sig. Emilio de Gorgozza. Mrs. Lasselle, who was formerly Miss Georgie Pray, performed on the violoncello.

The organ being built for Lasell Seminary, Auburndale, is to be used for teaching and choral work. It is to be a three manual instrument with compound wind chest, costing \$5,000. It will be a very complete instrument, ample in size for the needs of the college, and will contain the latest ideas and developments in American organ building. Besides the usual combination of pistons and pedals the organ is provided with an electric indicator in the right hand corner of the key desk, which shows at all times exactly what combinations are being used. The organ will have tubular pneumatic action with the individual wind chests, with a valve for every pipe, insuring absolutely uniform and steady wind supply under all conditions.

An event which will interest the society world will be the performances of the new musical comedy, "The Maharajah of Kopal," in the Davis Opera House, at Plymouth, Mass., on the evenings of August 7, 8 and 9, in aid of the Eben D. Jordan Hospital fund. The book, including the lyrics, is by John W. Parks, of Boston, and the music by John H. Densmore, and the production will be given by

a large company of well known amateurs, with elaborate scenery and costumes.

C. M. Sanderson gave a musical at his residence at Cedar Falls, Petoskey, Mich., July 31. The program included songs by Professor Frank Morse and Miss Lang, and instrumental music by Mr. Manning, all of Boston.

John Jay Watson, a New England musical director, died here at his Boston home last Wednesday. He was born at Gloucester, Mass., one of a large family of children. Watson was an intimate friend of Ole Bull. His compositions enjoyed but brief popularity.

HARRIETTE TARBOX DARLING.

THE portrait herewith presents the features of an interesting personality, and one which is recognized as a power in the musical life of the metropolis.

Mrs. Darling is now in the front rank of New York vocal teachers, and holds a unique position, from the un-



MRS. DARLING.

equaled resources which she has at command. Her large studios, occupying two floors at 329 Fifth avenue (opposite Waldorf-Astoria), are frequented by many of New York's most fashionable society people, who avail themselves of the privilege of studying with her and appearing at her musical functions. She has a clientele of professional students, preparing for church, opera, and concert, and is constantly in receipt of inquiries from managers in New York city and out of town for singers trained by her. Her vocal establishment is conducted on a large scale, with a full corps of competent instructors in all the allied branches, viz., repertory, sight reading,

piano and accompanying, harmony, elocution and dramatic action, language, &c., in fact with every facility for the complete education of singers in all lines of work.

And, too, she is the proprietor of a "school of opera," and has the distinction, enjoyed by no other teacher in this country, of having a complete opera company under her management and control. This organization, under the name of the Darling English Opera Company, gave a number of professional performances last season in New York city and vicinity, with a chorus of forty trained voices, orchestra of fifteen and competent cast of principals—all trained in the school of the organization, and received highly eulogistic press notices.

For the coming season a regular series of opera representations has been arranged, including several performances at the Waldorf-Astoria in November; and all students joining the opera forces will be enabled to appear at these performances.

Further than this Mrs. Darling has made plans to spend next summer in Europe, conducting a summer school for American singers in association with her cousin, Mme. Belle Cole, the well known Anglo-American concert singer residing in London. She will take a number of her best pupils with her on a concert tour through England and other countries, where she has entrée to the leading musical circles, she herself having studied oratorio and opera abroad under many celebrated teachers, singing at many concerts and toured with Madame Patti.

As to the methods of teaching they are best indicated by the single word—results, which is the only explanation that counts in these days of disputes over vocal theories. Incidentally, however, it may be stated that the distinguishing characteristic of Mrs. Darling's work is the phenomenal flexibility and control of the high register which she develops in her pupils. Voices which have never been able to do so are in a short time taught to trill fluently and easily, without loss of volume. She is also par excellence an authority on vocal style and finish, and all pupils finishing a course with her are equipped with an extensive repertory. Gifted with a never failing fund of enthusiasm in her work, and a vitality that is little short of marvelous to those who know all the forms of her tireless activity, Mrs. Darling has certainly accomplished striking results, and ranks among the world's greatest teachers.

By way of Paris comes the news of an interesting musical divorce said to have occurred in Philadelphia. The husband is said to have compelled the wife to play the piano the entire night without interruption. In order to keep the player awake this "marj pianophile" would from time to time strike formidable blows on a tamtam, loud enough to be heard in the neighborhood. The court decided that the wife was entitled to a divorce, and that this "cruauté chinoise" surpassed in brutality any divorce evidence ever brought before it. This looks very dreadful in black and white, and we are most sympathetic, but perhaps the husband was training to be a music critic.

A Concertstück for piano, violin and orchestra is soon to be heard in Leipzig. The authorship is anonymous, but rumor credits it to Prince Henry of Prussia. This incident recalls the famous remark of Brahms: "Never speak disrespectfully of the music of a prince, because one never knows who is the composer of it!"

Season 1902-1903

FANNIE BLOOMFIELD ZEISLER

Mrs. ZEISLER will be available in America only after January 15, 1903.
Applications for Terms and Dates should be sent to

DUNSTAN COLLINS, Fine Arts Building, CHICAGO.

ACCOMPANIST.
F. W. RIESBERG.
INSTRUCTION.
PIANO, ORGAN, HARMONY.
With the MUSICAL COURIER.
Organist Roseville Avenue Presbyterian Church, Newark.
Secretary New York State M. T. A.
Residence-Studio: 954 Eighth Ave., cor. 86th St., New York.
Telephone: 452 Columbus.



Mr. Loudon G. Charlton
has the honor to announce

MISS
ADA CROSSLEY

the Famous English Contralto,
FOR FEBRUARY, MARCH AND APRIL ONLY.

Oratorio and Recital engagements now booking.

THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONE: 1720 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1168.

MARC A. BLUMENBERG EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, AUGUST 13, 1902.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

BERLIN, GERMANY (Branch Office)—

Linkstrasse 17 W., is in charge of Mr. Otto Floorshelm. Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 59, W.

DRESDEN—

Anna Ingman, Frankfurterstrasse 20.

LEIPZIG—

Gustave Adolphstrasse 19a. Mr. Alvin Kranich in charge.

PARIS, FRANCE—

Conducted from London Office.

Single copies for sale at Brentano's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Gallanani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées; Boulevard Kiosks.

ITALY—

Florence—5 Via Rondinelli, Joseph Smith.
Milan—J. F. Delma-Heide, Corso Venezia 65.

CHICAGO OFFICE—

Fine Arts Building, Michigan Boulevard, C. A. Daniell in charge.

CANADIAN OFFICE—

In charge of Miss May Hamilton. Address Main Office, New York City.

SAN FRANCISCO OFFICE—

727 Emma Spreckels Building. Mrs. A. Wedmore Jones in charge.

LOS ANGELES—

F. W. Blanchard, Blanchard Hall.

MILWAUKEE—

Controlled by Chicago Office.

INDIANAPOLIS—

Controlled by Chicago Office.

CINCINNATI OFFICE—

J. A. Homan in charge.

BOSTON OFFICE—

17 Beacon Street.

BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

BUFFALO OFFICE—

Mrs. Nellie M. Gould, 428 Ashtland Avenue.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States,	\$5.00	Austria,	15 s.
Great Britain,	£1 5s.	Italy,	32.10 fr.
France,	31.25 fr.	Russia,	18 r.
Germany,	25 m.		

SPENCER T. DRIGGS BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months,	\$25.00	Nine Months,	\$75.00
Six Months,	\$50.00	Twelve Months,	100.00

ON READING PAGES.

One inch, 3 months,	\$75.00
One inch, 6 months,	125.00
One inch, 1 year,	200.00
Special rates for preferred positions.	
One page, 1 insertion,	\$300.00
One-half page, 1 insertion,	175.00
One column,	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL MUSIC PUBLISHERS AND MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. ALSO SPECIALLY DEVOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

THERE was much American music heard in London last Saturday during the progress of the Coronation procession. Sousa predominated.

A TABLET in relief is to be placed on the house Taubenstrasse No. 32, in Berlin, where Heine lived in 1823. The design is by the sculptor Beerwald.

JEAN DE RESZKE will not return here next season. He himself hath said it. Neither will the silver throated van Dyck! There are compensations in art and life, after all.

THERE will be no Bayreuth festival next season, so Munich will have it all its own way. "The Ring" is to be sung and by—oh, that the day should come!—several Bayreuth artists, some of whom have been the petted favorites of Wahnfried. What next!

THE traveling Stuttgart opera achieved a success in Munich. Wherever this aggregation has sung there sounds praise of the model ensemble work they present. Those dreary winter evenings at the Metropolitan Opera House almost convince us that ensemble singing was a lost art.

THE late composer Heinrich Hofman told a droll story of his experiences with music publishers. So often were his compositions returned by these gentlemen—accompanied by polite notes—that he suspected the manuscripts were not even thumbled. So he tried the old ruse of pasting the leaves together and submitting the works; they were returned undisturbed. When his Hungarian Suite made a hit he was deluged by publishers' letters begging him to submit manuscripts; this he did by sending them all the works they previously had rejected and for which now they paid liberally.

A MR. WALTER E. BEADLE, violinist, Union College, Schenectady, who has been known in Cooperstown and neighborhood as an anxious supporter of all kinds of charities, who has frequently aided in getting up local concerts and played free of charge, &c., and made himself generally useful, recently announced a concert in his own behalf in Cooperstown. The *Republican* of that town says there were scarcely two score persons present, "to the shame of Cooperstown."

We beg to differ. Cooperstown merely followed the usual rule and refused to pay to hear a musician who has helped accustom the people there to hear him without pay. For years this paper is asking musicians—players and singers—not to give their services free of charge, but to elevate their profession to the dignity of others, such as the professions of law, of theology, of medicine, and to charge, and not to play or sing unless paid. We have repeatedly shown that the low salaries paid here to Americans was partially due to their haste in accepting any chance offered to hear themselves free of charge, and that they were thereby reducing their own individual value and humbling their professional standing.

The result is that no one will pay to hear them, and this will continue so long as they will continue such absurd practice. The Cooperstown people did what all people did—they refused to pay for what they had already received free of charge, and as it was not a question of charity they acted correctly. American musicians must stop this practice or they must beg, or they must enter some other profession or business. They can make no living in their musical careers if they continue to give their music away free of charge. The case is immediately, right now, up to all of them.

THERE is no limit to the influence of the divine art of music throughout all the regions of this glorious and blessed land, where song seems to sing and music seems to play without end. Amen. We have before us a paper called the *Weekly Star*—

MISS LUCY DUCY.

AN ENORMOUS

SUCCESS.

not of Bethlehem, but of Cape May, New Jersey, where a "grand musical treat" (in large headlines) was given at the Brexton Hotel. This is not the hotel where the Brixton burglars were. It is situated within hearing distance of the ocean shells and waves that flop gaily against the shore of this well known summer resort, and the inspiration of thunder and lightning sometimes seems to pervade its vicinity. On this particular evening, which was August 2, a performance took place, which is reported by the said paper in the following manner:

Erwin J. Rutan was the principal performer. His clear alto voice, which has caused a great sensation in Cape May among the analytical students of quality in tone, was heard to good advantage in three solos—"Beyond the Gates of Paradise," "Star and Flower" and "A Dream of Paradise." It is indeed a pleasure to all to learn that he will give a recital at the Shoreham Hotel, Cape May Point, in the near future.

Only too seldom do we find elocutionists with distinct naturalness in their recitations. This quality of naturalness, accompanied by elocutionary training and a most pleasing expression, is what has gained for Miss Annie Evans her popularity. In "A Naughty Girl" and "So Was I" Miss Evans was particularly worthy of praise.

No sweeter voice has been heard here this season than that of Miss Whaley as heard last night in the solo "Dreamy June."

Perhaps the most astonishing feature was the singing of Willie Allen, an eight year old boy, in Herbert Johnson's "Face to Face."

Mrs. Higgins has always been known as a most accomplished pianist and vocalist, and to her is due no small part of the entertainment.

Charles P. Hidden, of Pittsburg, although by profession a mechanical engineer, has a tenor voice which compares well with many professional singers.

The animated song sheet came in for prolonged applause, as it did on the St. Margaret's benefit entertainment.

It will be seen that Mr. Rutan has an alto voice, rather clear. We have heard of very lady-like gentlemen, as it were, who had soprano voices, but we have very seldom come across this remarkable prodigy—the man with the alto voice. He sang, as it seemed, "Beyond the Gates of Paradise," and he had a dream in Paradise, and he is going to give a recital at the Shoreham Hotel in Cape May in the near future. Probably this is the dream he has had, and yet he makes a mistake in not advertising himself extensively, because men and women both would be delighted to hear a man who has a clear alto voice. Miss Whaley, also in a dreamy mood, sang the "Dreamy June," and she is reported to have a sweet voice; and then little Willie Allen, 8 years age, sang "Face to Face"; "Cheek to Cheek" is a better song for a young child of that age. Mr. Hidden, a mechanical engineer from Pittsburg, compares well with many professional singers in a tenor voice. He is the hidden tenor of whom we have heard so much, who has now come to light. Things must have been very lively the other night at Cape May Point.

Pottstown is in Pennsylvania, and there is a paper there called the *Ledger*. This *Ledger* reports in its issue of the 4th of August some news regarding an impressive ceremony when the charter was given to the first President, Prof. John F. Miller, of Lodge No. 211 of the American Federation of Musicians. "What is the object of this?" says the paper, "and what the results?" And it comes out with its great strong motto—"None but Americans on the outposts tonight." It should say: "None but Americans on the fiddles tonight; none but American blowers on the cornets tonight; none but American drummers on sight; none but American cigarettes to light. That is right."

"It is not to repel the attack of the foreigners so much," says the *Ledger*, "as to educate. It means,

of course, to educate the American and not the foreigner, and while we resist in solid column the evil influences of the imported citizen opposed to citizenship, we extend a hand to those ready to swear allegiance to our flag." Do you hear this, Jean de Reszke? Do you understand, Mr. Grau, what this means? The conflict is coming. The paper continues: "The irresponsible one does not care to leave low bred ideas on the other side." That is right. Those foreign singers that generally leave the money which they haven't got on the other side, and what they get here they take over; but that is their business and none of our business. What right have Americans anyhow in America? "Washington found traitors," says the paper, "who had come over here, not on the enemies' boats, so we add caution to freedom to our welcome in the rank of the A. F. and M." When Pierpont Morgan gets all the ships in his control he will put an extra tax on these foreign singers, and then they will still come in, because the Trust will let them in. The big American Trust, headed by Jean de Reszke and Mr. Grau and a whole lot of other managers who are constantly going to Europe to bring singers over, would instead send American singers over there.

Why do we listen to those rank foreigners such as Mozart, Beethoven, Wagner, Tschaiowsky, Richard Strauss and others? Why do we not take up our rag time and our "Goo Goo Eyes," and "It's a Measly Shame," "The Alabama Coon," and "The East Side Cohen," and "If You Hain't Got No Money You Should Stay in Europe," and "Don't Come 'Round unless You Can Get an Engagement from Grau." The *Ledger*, of Pottstown, is right. We have been trying to do this same thing for years, and it has made us poorer than Job's gander. "We hasten to our sick," says the paper; "we bury it with honor and the sound of subdued music, he who loved it so." But then they are a little mixed sometimes in the grammar of the coal regions, and the paper reports: "Results, growth strong and healthy; as seeds of selfishness crop out into the growth we hoe it out (that must be the man with the hoe), and the more hoes at work the better chance for the good seed." This is the Hoe printing press, probably, to which they refer.

The Pottstown local musical union has a jurisdiction over the entire city and within a radius of ten miles therefrom. Please extend this movement over to this neighborhood; Greater New York wants you and we will see what combination we can make with you, in order to see whether or not this foreign invasion can be stopped. One of the best schemes would be to get some manager in Europe to engage Mr. Walter Damrosch and his brother to go over to the other side and compose, and then have all their compositions sung and played here, because the people here will not play and sing them while they compose them on this side. Somehow or other the Americans are so prejudiced against their own composers that the poor devils have no show at all, and one of them recently showed us a statement from a publishing house giving him \$1.11 in royalties for the sales during the past five years of all his songs and symphonies, while, on the other hand, a ragtime composer made \$6,800 in one year on one song—"Bloomin' Lies"; but there is always more money in lying than in telling the truth. The American composer should join the American Federation of Musicians and get them to play and sing his compositions. There is a chance; but as long as we are going to cultivate ragtime and coon songs, and then give all the money we have to the foreigners to sing their music, why, the good, honest, straightforward, legitimate American composition is bound to go to sleep forever. We know it to be a fact that composers of American music, that is, what is known as classical music, legitimate music, honest music in the abstract, are unable to secure any

premium for their manuscript except an insignificant sum for the right of copyright; that they receive no royalties, have no income from them and are absolutely not only discouraged in composition but discouraged from attempting any kind of a career which they otherwise might desire to make in music in the United States.

It is not politic for this paper to make this admission, although it seems to us that the lower the prosperity is with the American musician the greater is the prosperity with this paper, which is constantly antagonizing ragtime and advancing the better class of music. Probably it is the opposition of this paper that makes ragtime so popular. If so, and we could be convinced of this by the composer of legitimate music, we might alternate our position by investigating the character of his work, for it cannot be attributed to his composition that there is no demand for it. It must be due to the low taste of the American public itself. However, we refer our readers to the Pottstown *Ledger* hereafter for their musical information, and we hope that large numbers of them will subscribe to that enterprising newspaper, and that it will help us along in the glorious fight for the native artist and the exile of all those foreigners that come over here to make money and spend it in Europe. Down with the Trusts! up with the flag! hurrah for the American Federation of Musicians!—or any other old thing.

Here are texts of some of the late compositions just issued in the great American music field: This is called

"MA CLEMENTINA."

I am fascinated with the Creole gal
To me she is the sweetest, yes divine,
Some day I hope that we will be as one
And then to call her mine.

She told me that she would marry Sunday noon,
(She sleeps till 11 o'clock)
If so I'll change her name from Brown to Green.
It's happy I will be with joy and ecstasy—
That she is Ma Clementina.

(Chorus.)

Ma Clementina, have you ever seen her?
My dainty octoroon.
Susie is her name
Well known to fame.
I love her dearly, she is mine forever,
The sweetest little queen you ever seen is Clementina.

This is just out. The music was composed by the firm of Smith & Bowen.

Another, of which Mr. Cohen wrote the music, is called:

"OF LATE" (Off late, is meant).

When first we met you spoke of love,
Of love that was so dear;
You promised you would constant be,
That none loved more than you.
You vowed with heart so tenderly
Your love could never die.
Now it all has turned from me—
For you I sigh

After he sang this he was taken to the hospital at Barren Island and never recovered.

There is just one more text of a late publication and then we will spare our readers, as they say:

"LUCY DUCY."

If you wandered all over the city
If you searched through the town near and far,
You never would find maiden so pretty
As those in our neighborhood are.
And if you ask the boys at the factory
Where I go to work every day,
To pick out the best from among all the rest,
It is so to one they will say—
"Was Lucy DUCY" boys, she loves me so sincerely.
Lucy DUCY told me it was so and she ought to know,
Should you see Lucy DUCY I am sure you would love her
dearly.
Perfectly plain, not the least bit vain,
Is Lucy DUCY, DUCY.

Now, then what we want to do is to get these compositions on the other side and make them sing them in Europe. They ought to translate "Lucy DUCY" into French.

And then they could make them sing it in Germany as follows:

(Our Own Translation.)

Ob Du wanderst durchaus der Stadt,
Suchst Du so nah, oder Fern
Kei Mädchen die Schönheiten hat
Als Die in unser Nachbarschaft ke'm

Frag die Jungs in unsere Fabrik
Wo ich geden Tag arbeite thu
Welches Mädchen hat die grösste chic
Und Zwanzig gen ein werde rufe:

CHOR (Walzer.)

'Sis die Lucy DUCY, Jungs, Sie lieb mich so sehr
Lucy DUCY sie sagt mer selbst und sie weiss' doch
Wann Du werst sehn die Lucy werst Du auch liebe sie
mehr
Absolut Einfach, gar nit eingebildet ist mei Lucy noch.
Tra-la-la la-la-le la-la-und so weiter, sogar sehr weit.

THE cablegram announcing—what was indicated in this paper some time ago—that Mr. Grau has secured Caruso, a young Italian tenor—a Neapolitan—for next season here, and, as stated by the *Herald* and the *Sun* and other daily papers

THE LATEST
TENOR.

HIGHER
SALARIES
SHOULD BE
PAID.

here, he is to receive more salary than any other tenor ever received, and that he receives more for the first season than anyone ever received for a first season, meaning, of course, that he is to get more for his first season than Jean de Reszke received for his first season.

It seems that, after all, this paper has been on the wrong side of the argument on this high salary question. These people have not been getting salary enough. The foreign singers have not been treated properly. Mr. Grau has gotten them down to such a low sum that a change must made. What is \$100,000 a season for Calvé if she can only sing 20 or 25 years? Just remember for a moment that Mme. Melba will lose her voice after singing 35 years. She will never keep her voice much longer than that, and if she gets \$150,000 each season when she comes here she ought to have some money, and she deserves it. She ought to get \$200,000 when she comes here.

Patti has only been singing for the past 50 years. These poor people have their careers cut short. Most of them only sing 25 years, and some of them 35 years or 45 years, and with a short career like that, why should they not receive larger sums of money? Jean de Reszke, to our knowledge, has been singing at least 40 years. If he gets nothing in Europe why should he not get a quarter of a million dollars every time he sings in America? Of course in Europe they do not appreciate good singing. They pay them very small sums over there, and thus they prove that they do not appreciate it, so that a man might sing for 40 years of his life and be worth only \$40,000. Mr. Grau ought to give de Reszke \$1,000 a night even if he does not sing, just to sit on the stage and let the American fools look at him. Jean de Reszke, or Paderewski, can come over to this city and be hired by vaudeville managers simply to sit down on a chair on the stage once or twice a day, and get \$2,000 or \$3,000 a week. A great big gang of American fools will walk in there and pay their 50 cents or one dollar each to look at either one of them! There are 500,000 matinee girls in our various cities today that will pay to look at Jean de Reszke or Paderewski, or Patti seated in a fauteuil. Patti can come over here and, without singing one note in tune, or otherwise, can get an attendance in a vaudeville of at least 5,000 to 10,000 a week by simply appearing with a sheet of music in her hand. Nobody will pay to look at an American man or woman. There is not a citizen of the United States, no matter what his career has been, who can draw any such sum of money as to justify any such vaudeville management to give him a large

salary to be looked at, with the exception of Pierpont Morgan, who lives in Europe and who has estates over there, and who has the foreign stamp. But the Americans will spend their money on anything and everything that comes from Europe, no matter what it is or does, so long as it has the foreign flavor.

We have, therefore, been entirely wrong in our estimate of conditions here, or of the social set here, of the general intellectual bent. The people here want it, desire it, and wish it—that foreign singers should get large salaries when they come to this country. It is really a philanthropic national spirit because Americans here know they get nothing on the other side, and they want to give them something to help them out. This fall nearly every theatre in this city will open up with a foreign play and most of the actors will come from England and others from the Continent, but chiefly from England because English is the language here. It is a fact which we cannot deny, that most of the American actors cannot act and have no idea of the dramatic art, but that is due to the fact that they have not been encouraged. Those who have been encouraged are actors, as is evidenced in the case of Joe Jefferson, Richard Mansfield and others, but as the nation at large does not encourage its own talent, only a little of that talent can come to the surface. Joseph Jefferson forced his way to the front through sheer genius, and Richard Mansfield has done it after the most fearful discouragements. As to the females, there are very few that can act, and that is because Americans do not want their women to act. They draw the actresses from Europe, and the good ones come from Europe because Europe at home encourages them without paying them. It shows them that their art should be pursued for the sake of art, and that if they want payment for their art they must come to America, where they are not received because they are artists, but because they are foreigners. Therefore, we say that anything can come over here from Europe, whether it is capable or not, so long as it is foreign, and this creates the mediocrity that exists here on the stage.

Henry Irving makes his money here. He cannot raise money enough in England to support his own theatre; that is to say, to put it into condition so that it can be rebuilt for its purposes. There is not money enough in London for him; they distinguish him with honors, &c., but they will not give him any money. He may pursue his art there for the sake of art; if he pursued it for the money to be made from it he would not be appreciated. If he pursues it here he is appreciated, not because he is an artist, but because he is a foreigner.

That is the way we want it here, and for that reason THE MUSICAL COURIER has been wrong in discouraging high salaries for foreign singers.

The few exceptions which could be quoted prove the rule. If someone were to tell us that Nordica makes money in America it does not contradict our assertion, for she is the only American that can make money here; but she never made it until she received the foreign stamp, and then she lives in Europe. Madame Nordica knows that if she were to live in the United States she could make no money here. Joseffy could have made a great deal of money here within the past 20 years if he had resided in Europe, and Fannie Bloomfield Zeisler is wise in going to Europe, and she should remain there for some time, and she will thereby immediately increase her standing over here.

The people of America are still in a juvenile condition. It is a young nation and young nations are like young children. They are apish, they are like monkeys and they imitate, and they follow the fashions of the older ones. This country is imitating everything that is European and therefore everybody immediately falls into line here to look at something coming from Europe or Asia or Africa. There is nothing that comes from South America or from Mexico either that is attractive for the citi-

zen of the United States. There are some remarkable things to be seen emanating from those countries, but no attention is paid to them because they are Western. We go to the westward for business, for work and for occupation, but we go eastward for art and pleasure. That is the reason the California millionaires are moving to New York and that is the reason New York millionaires are moving to London, while London millionaires move to Italy, and the Italian millionaires—if there are any—move to Greece and Egypt. When a European has been thoroughly surfeited with all that he can get out of the Mediterranean basin, he longingly looks towards India and China, and when he gets through with the East he wants to go to Japan, the easternmost point. His own colony of Australia, although that is still further east, does not interest him, because it is rather the end of the West. Neither the people there nor the institutions have the slightest interest for the Englishman, outside of his political or financial interests, but aesthetically he goes as far as he can and then takes his way to Japan. If they want to do business they come this way. For this reason there may be some chance in the Philippines if we look upon them as our extreme western possession, but if we are going to look upon them in the light of an Asiatic possession there will not be anything in it. If the Philippines are to form the western boundary of the United States, making of the Pacific Coast a vast lake of ours, we are going to do some business in the Philippines, but the moment we look upon them as an Asiatic possession or eastern possession the whole thing will go to sleep.

The people of the United States have no confidence in their own art judgment, because they are still too young in matters of art. They are willing to pay any price for anything that comes from Europe, no matter what its merits may be, so long as it comes from Europe. That ends all possibility for the development of an artistic spirit of our own, and leaves the field open to the influx of European ideas, and maybe that is the best thing that can happen to us. Therefore, Mr. Grau must continue to secure these novelties, these prodigies, and must look entirely upon the commercial value of the artists. It does not make any difference to him whether an artist knows how to sing or not. The only question is to advertise him sensationally, get him before the people to make a sensational furor, and that brings the box office receipts, and this will continue for a long time yet, and probably it is the best thing for us, because it keeps us young and buoyant and happy, and prevents us from becoming pessimists. But it is not music; it is sensationalism, and people will flock to hear Caruso in large numbers if Grau can create the impression that he is paying him \$5,000 a night to sing. Then the American ape will buy tickets at any price to stand or sit with open mouth and look at the \$5,000 singer.

EXPERIMENTS conducted in leading psychological laboratories to determine the sensitivity of human organs have demonstrated that absence of sensibility indicates a low grade or degenerative organism. We do not speak now of Cesare Lombroso or Guido Ferri, both expert criminologists, but of the researches of men who have

no special predilection for the abnormal in humanity or art. Insensibility to noise is evidenced as a very depressing factor in the makeup of a patient, and we wonder if New York at the beginning of the twentieth century is not composed largely of such tone deaf, insensitive persons. Certainly no other city on the globe equals it in the production of noises, equals it in their intensity or duration. It is not alone the exceptional racket produced by diurnal and nocturnal blastings, subterranean and overhead—for these will end with the beginning of

tunnel transit; but it is the agonizing grind and swish of the trolley system which preys upon the nerves, like the proximity of a huge perambulating sawmill in chronic activity. To this must be added the disgraceful racket of carts and wagons and the abominable jangling of piano organs with their fine tooth comb "thrillers." The rattle on the L roads is a nuisance, but for wear and tear on the nervous system commend us to the underground trolley. At night you hear the whizz from afar; a steady crescendo, a scraping roar assaults the ears, and finally screamingly a big machine, with all its gearings banging, its "flat wheels" whirring, goes by, and the torturing process is inverted, a decrescendo informing the anxious cortical cells that the danger is passing, only to be renewed in a few minutes. The continual strain on the faculty of attention at a time when all the system should be relaxed, torpid or slumbering, is bound to make a neurotic city-full the next generation.

Unless—

Unless our cerebral system is already inured to these disturbances. New Yorkers go about indifferent to the continued assault upon their nerves and make jokes about Philadelphia and Boston. But their drawn faces tell the story, and this very indifference is, we believe, a pathologic symptom. Our insensibility to noise is an indication of callousness, just as the want of feeling in criminals, usually set down to bravery, is, for the psychologist, a witness of mental and physical degeneration. The centres of sight, hearing, taste, touch, do not respond to normal stimuli, not to mention the induration of all the intellectual centres. During the past ten years New York has become noisy, with the result that artistically there is a perceptible decadence. Musically this has been set down to Wagner's influence, whereas Wagner's music has been the sufferer by being played in a noisy manner, instead of with the manifold nuances and tonal discrimination his scores demand. There is an overwhelming taste for that lowest form of musical entertainment, the opera, and what our theatres have become we dare not say. A glance at the contemporary stage tells a tale of stupidity, frivolity, vulgarity and noisy show. Even the pulpit has succumbed to the sensational, while literature—Heaven save the mark—is matter of editions and shopgirl judgments. The refinement, the dignity, the exquisite tastes of older New York have vanished in this hurly burly of a swaggering smart set, whose daily doings are offensively recorded in a race for money and notoriety at any cost. Culture be damned is the dictum of the average man and woman of New York today. Culture, being a plant of tender growth, has no meaning in all this bustle and riot of the senses. Visiting artists catch the contagion, and a pianist or violinist is estimated by the amount of hard cash he carries away from our shores. Foreign singers are extolled in vibrating columns for the salaries they earn, like Indian war braves for the scalps worn at their belts. If a nauseating scandal can be thrown in, why all the better for the artist's popularity.

But alas, poor Art!

It is the noise of our city that has undermined our aesthetics. We can't live noisily and retain the central grip on our souls—to quote Thoreau, that Emerson of the woods. The deterioration in taste is marked in our reluctance to enjoy chamber music concerts, the most perfect form of art. How can string quartet music flourish in a city that defies noise and the opera? We even carp at a pianissimo from the Boston Orchestra, for are we not expected to enjoy the lack of balance, the absence of tonal beauty and symmetry in the playing of our Philharmonic Society! Noise has so stunned our ears that bel canto is a lost art, piano playing often a thing of brassy horror, and the organ an obsolete instrument. Not by the quantity, but by the quality of the concerts given in a city must its artistic tastes be gauged. The painters have the best of it, for they go far afield from this Tophet of discord-

ancy for their material. It is the music and musicians that must suffer here. A callous local government allows mendicants to make day and night hideous with the piano organ, the sound of which is enough to degrade the little musical taste surviving on our sidewalks. Last week a brave man had one of these nuisances arrested, and the daily papers did not fail to sneer at "classical music" lovers and the immemorial rights of the gutter-snipe. Rag time is our true local music, rag time and noise. What hope, then, is there for a community that endures with complacency the undermining of its nervous system? Our national good humor and toleration have become a symptom of disease, and that disease is a gradual wearing away of the fineness of our senses. Until the noise of New York is abated we may look in vain for the serenities of culture and consequent advance in civilization.

BERLIN critics are amazed that Ethel Smyth's opera "Der Wald" had a success in London. Now is the time for the sneering person to arise and make some remarks about music critics and doctors differing. As a matter of fact, the incident is a tribute to the honesty of opinion of both the Berlin and the London critics. It would be wise perhaps to forestall the carpings of the uninformed ones by pointing out a few of the differences of operatic Berlin and London. The Royal Opera House of the former is one of the best on the Continent; it has a superb orchestra and one of the very great conductors of the world—Richard Strauss. Exactly the opposite is the case in London, where the orchestra is a "scratch" one and the conductors are drummed together for a season. Rehearsals and hen's teeth are equally rare at Covent Garden. As a result there is a short season of bad performances against a long season of average good ones in Berlin. On this basis it is easy to understand that a work slightly above the mediocre must fail in Berlin, while its chances of success are good in London. And the musical conditions surrounding a critic are bound to have their influence on him; after a while he judges productions according to the limitations of performers. This may explain the case not only of Miss Smyth's "Der Wald," but also of many other incidents which are honestly judged by the much maligned critics of music.

The *Standard's* Berlin correspondent quotes from the special Bayreuth number of the periodical *Die Musik*, just published, a paragraph showing that Richard Wagner did at one time condescend to compose dance music. An album page has been unearthed which bears the following inscription: "A valse, polka, or what not, dedicated to the refined and stately Mary of Dusseldorf, staying at Dunkirk, by the best dancer of Saxony, called 'Richard the Valsemaker.' Your humble composer assures you that he would have used finer paper if such had been at his command. He therefore requests his patroness to imitate God, who, as is known, considers the valse more than the paper. And, finally, the composer requests that, in rendering his work, everything that may prove too difficult to perform may simply be left out, and that any sins against counterpoint may be kindly forgiven." The sheet, it appears, was intended for Marie Wesendonck.—*London Globe*.

PARIS, Saturday.—Mrs. Weldon has lost none of that acrimonious combativeness which caused her name to figure daily in the press for several years. Recently M. Harduin, the wittiest writer in Paris, related a harmless and humorous story anent Gounod and herself, described as "Miss Weldon."

The irate dame sent a biting letter protesting against the "Miss" and stating that she read the story with mingled sadness and triumph—sadness, to note how little the French esteem Gounod's memory, and triumph, to be able to add yet another specimen to her collection of French journalistic monstrosities which prove Frenchmen to be the dirtiest people on earth, lacking in all ideas of decency.—*Special Cable to the Herald*.

Julius Epstein, the Viennese piano teacher, celebrated on Saturday his seventieth birthday. He received a memorial from his pupils in all parts of the world.



TO thumb back half a century or so and read what *Misters*, the Critics, wrote about Liszt's compositions, when they came to life, is not the coolest way for a full blooded man to spend a summer afternoon. The one bit of breeze that calms the temper comes from von Bülow's answer. Hans had a farsighted and a barbed tongue. And when he choose he could look right over the head of his victim while lashing his tongue directly at him. This may have been irritating, but it was effective. Besides von Bülow did not stop to break butterflies on his critical wheel; he was after greater game.

One firm stand von Bülow takes while shouting Liszt's greatness as a composer across the chimney pots of the earth is this: Liszt's artistic life—both inward and external—was crammed so full of experience that it paved the way for the mighty utterances which found voice in his compositions, particularly in his symphonic poems.

This was said as early as 1857, mind you, when only nine of these big works were known. Von Bülow refers to these as "prepared, organically developed results," which is altogether a happy definition.

Almost at every stile one encounters so many contradictions between the life of an artist and his work that one ends by disbelieving in the entire theory of a relation between the two. They have some bearing, one on the other—that is indubitable. I do not mean that a native composer would write better American music if he drank California claret instead of amber ambrosia from Pilsen. These are, to be paradoxical, mere externals.

But between the sincere artistic life—which few artists live, by the way—and the works created there is concordance. Music history casts up examples. Bach's compositions fit his biography as snugly as a bung does a keg. Sometimes you try to reconcile the passionate episodes in his preludes—don't wince, you fugue haters—to his quiet life on the organ bench and are at loss; but then you recall the number of Bach children and realize that his preludic passion was sincere.

So it is with Beethoven. His unkempt themes offend so many who really do not know that they are offended by Beethoven, and they evade the point by declaring that they do not like the music. Beethoven, when he found patrons, did not smirk, as did Wagner, but simply took them and their monies for granted. This rudeness is stamped all over his music; that is why it shocks so many sensitive ones. Zola summed it up neatly when he said that art was life viewed through a temperament.

The sixth of Liszt's symphonic poems, "Mazeppa," has done more than any other to earn for its composer the disparaging comment that his piano music was orchestral and his orchestral music Klaviermässig. This Solomon judgment usually proceeds from the wise ones, who are aware that the first form of Liszt's "Mazeppa" was a piano étude which appeared somewhere toward the end of 1830. It is almost as reasonable to accuse Wagner of having written songlike operas because he made his lied "Träume" a study for a portion of the second act of "Tristan."

Liszt's orchestral version of "Mazeppa" was completed the middle of last century and had its first hearing at Weimar in 1854. Naturally this is a work of much greater proportion than the original piano étude; it is, as someone has said, in the same ratio as is a panoramic picture to a preliminary sketch.

The subject is bound to sound a bit old fashioned to us now. Yet the story of the Cossack hetman has inspired poets and at least one painter. Horace Vernet—who, as Heine said, painted everything hastily, almost after the manner of a maker of pamphlets—put the subject on canvas twice; the Russian, Bulgarin, made a novel of it; Voltaire mentioned the incident in his "History of Charles the Twelfth"; Byron molded the tale into rhyme, as did Victor Hugo—and the latter poem was used by Liszt as the outline for his composition.

The amorous Mazeppa was of noble birth—so runs the tale. But while he was page to Jan Casimir, King of Poland, he intrigued with Theresia, the young wife of a Podolian count. Their love was discovered and the count had the page lashed to a wild horse—an *cheval farouche*, as Voltaire has it—which was turned loose.

From all accounts the beast did not allow grass to grow under its hoofs, but lashed out with the envious speed of the wind. It so happened—and these wonderful happenings, dear reader, are the spine of all tales, whether true or not—that the horse was "a noble steed, a Tartar of the Ukraine breed." Therefore it headed for the Ukraine, which wooly country it reached with its burden; then it promptly dropped dead.

Mazeppa was unhanded or unhorsed by a friendly Cossack and was nursed back to happiness. Soon he grew in stature and in power, becoming an Ukraine prince; as the latter he fought against Russia at Pultowa.

That is the skeleton of the legend. Liszt has begun his musical tale at the point when Mazeppa is corded to the furious steed, and with a cry it is off. This opens the composition; there follow the galloping triplets to mark the flight of the beast, irregular and wild. Trees and mountains seem to whirl by them—this is represented by a vertiginous tremolo figure, against which a descending theme sounds and seems to give perspective to the swirling landscape.

When the prisoner stirs convulsively in the agony of his plight, the horse bounds forward even more recklessly. The fury of the ride continues, increases, until Mazeppa loses consciousness and mists becloud his senses. Now and again pictures appear before his eyes an instant, as in a dream fantastic.

Gradually, as an accompaniment to the thundering hoof falls, the passing earth sounds as a mighty melody to the delirious one. The entire plane seems to ring with song, pitying Mazeppa in his suffering.

The horse continues to plunge and blood pours from the wounds of the prisoner. Before his eyes the lights dance and the themes return distorted. The goal is reached when the steed breaks down, overcome with the killing fatigue of its three days' ride. It pants its last, and a plaintive andante pictures the groaning of the bound Mazeppa; this dies away in the basses.

Now the musician straddles the poet's license and soars away in the ether of imagination. When he returns to us it is with an allegro of trumpet calls. Mazeppa has been made a prince in the interim and is now leading the warriors of the steppe who freed him. These fanfares lead to a triumphal march, which is the last division of the composition. Local color is logically hauled in by the introduction of a Cossack march; the Mazeppa theme is jubilantly

shared by trumpet calls; and even the motif of his sufferings appears transformed as a melody of victory—all this in barbaric, swift rhythms.

In form the work is free; two general divisions are about as much as it yields to the formal dissector. It follows the poem, and, having been written to the poem, that is really all the sequence demanded by logic.

It must make the young thinking composer envious to try and realize Liszt, a man in his prime, entering the virgin field of the symphonic poem. He had little precedent to follow and could upset his laws as readily as he formulated them. Was it not a glorious privilege! As Daudet felt and said of Turginev: "What a luxury it must be to have a great big untrodden barbaric language to wade into! We poor fellows who work in the language of an old civilization, we may sit and chisel our little verbal felicity, only to find in the end that it is a borrowed jewel we are polishing."

Liszt was decidedly at a disadvantage as a composer when he lacked a program. Usually in composing his purpose was so distinct, the music measuring itself so neatly against the logic of the program, that his symphonic compositions should be most easily comprehended by an audience. The latter knows little if anything about form, and never bothers its pretty head about such stuffy things; but give it a program to follow and it is satisfied, and even forgets to wag its head in rhythm.

There is no definite program to Liszt's "Festklänge." Several probing ones have been hot on the trail of such a thing. Pohl, for instance, during the composer's lifetime acted the sulking boy who knew but would not tell. He wrote: "This work is the most intimate of the entire group. It stands in close relation with some personal experiences of the composer—something which we will not define more clearly here. For this reason Liszt himself has offered no elucidation to the work, and we must respect his silence. The mood of the work is 'Festlich'—it is the rejoicing after a victory of—the heart."

This is mysterious and sentimental enough to satisfy any Conservatory maiden. But Liszt died eventually, and then Pohl seems inflated with his secret. He intimates that the incident which this composition was meant to glorify was the marriage of Liszt with the Princess Sayn-Wittgenstein—a marriage which never came off, according to churchly ideas of such affairs. The Pope—or someone else—changed his mind. But you all know the story—at least the printed version of it.

Pohl failed to furnish further proofs of his statement, and one is at liberty to reject or accept the yarn, as one may be disposed.

Philip Hale has taken up the question in his interesting Boston Symphony Program Notes, and hails several witnesses: "Brendel said that this Symphonic Poem is a sphinx that no one can understand. Mr. Barry, who takes a peculiarly serious view of all things musical, claims that 'Festival Sounds,' 'Sounds of Festivity' or 'Echoes of a Festival' is the portrayal in music of scenes that illustrate some great national festival; that the introduction, with its fanfares, gives rise to strong feelings of expectation. There is a proclamation, 'The festival has begun,' and he sees the reception of guests in procession. The event is great and national—a coronation—something surely of a royal character; and there is holiday making until the 'tender, recitative like period' hints at a love scene; guests, somewhat stiff and formal, move in the dance; in the finale the first subject takes the form of a national anthem.

"Some have thought that Liszt composed the piece in honor of the fiftieth anniversary of the entrance into Weimar of his friend and patroness

Maria Paulowna, sister of the Czar Nicholas I, Grand Duchess of Weimar. The anniversary was celebrated with pomp November 9, 1854, as half a century before the noble dame was greeted with Schiller's lyric festival play 'Die Huldigung der Künste.'

"This explanation is plausible; but L. Ramann assures us that 'Festklänge' was intended by Liszt as the wedding music for himself and the Princess Carolyne von Sayn-Wittgenstein; that in 1851 it seemed as though the obstacles to the union would disappear; that this music was composed as 'a song of triumph over hostile machinations'; 'bitterness and anguish are forgotten in proud rejoicing'; the introduced 'Polonaise' pictures the brilliant mind of the Polish princess," &c.

The man who is ever ready with explanations usually hangs around when "Festklänge" is on the program; he is waiting to be asked. Mr. Hale tells us that when this symphonic poem was first played in Vienna there were distributed handbills written by "Herr K.," that the hearers might find reasonable pleasure in the music. One of the sentences goes bounding through the universe as follows: "A great universal and popular festival calls to within its magic circle an agitated crowd, joy on the brow, heaven in the breast." Help! Help!

In whichever class you choose to dump the "Festklänge"—whether in that of a higher grade of wedding music or as music incidental to some national event—you are apt to find contradictions in the music itself. So it is most reasonable to waive the entire question of a program here, and take the music at its word. It must be admitted that this composition is not among Liszt's very great ones; the big swing of it is missing and honesty compels the acknowledgment that much of it is blank bombast, some of it tawdry.

The introductory allegro is devoted to some tympani thumps—à la Meyerbeer—and some blaring fanfares which terminate in a loud blatant theme.

Then comes the andante with the principal subject of the work, meant to be impressive, but failing in its purpose. The mood changes and grows humorous, which again is contrasted by the following rather melancholy allegretto. This latter spot would serve to knock some of the festival program ideas into a cocked hat.

The work eventually launches into a polonaise, and until the close Liszt busies himself with varying the character and rhythms of the foregoing themes. Finally the martial prevails again, decorated with fanfares, and thus the composition closes.

"Festklänge" had its first performance at Weimar in 1854; but the composer made some changes in the later edition that appeared in 1861, and this version is the one usually played today.

A Liszt work which we seldom hear of on this side of the water is "Chöre zu Herder's 'Entfesseltem Prometheus,'" which was composed and performed in Weimar in 1850.

On August 25 of that year there was a monument unveiled to Johann Gottfried Herder in Weimar, and the memory of the "apostle of humanity" was also celebrated in the theatre. This accounts for the composition of the symphonic poem "Prometheus," which served as an overture to these choruses, written for voices and orchestra. Richard Pohl has put the latter into shape for solitary performance in the concert room.

Prometheus sits manacled on the rock, but the fury of his rebellion is over. Resolutely he awaits the decree of fate. At this point the Liszt work takes up the narrative. The Titan is soliloquizing, while man, aided by the gift of fire, is calmly possessing the world. The elemental spirits look en-

NOTICE.

Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

viously at the power of man and turn to Prometheus with plaints; the Daughters of the Sea lament that the holy peace of the sea is disturbed by man, who sails the water imperiously. Prometheus answers Okeanus philosophically that everything belongs to everyone—which is as socialistic as you please.

Then the chorus of the Tritons glorifies the socialistic Titan with "Heil Prometheus." This dies away to make room for the grumbling of All-Mother Erda and her crew of dryads, who bring charge against the fire giver. An answer comes from the bucolic chorus of reapers and their brothers in seed, the vintagers, who chant the praise of "Monsieur" Bacchus.

From the under world comes the sound of strife, and Hercules arises as victor. Prometheus recognizes him as the liberator, and the Sandow of mythology breaks the Titan's fetters and slays the hovering eagle of Zeus. The freed Prometheus turns to the rocks on which he has sat prisoner so long and asks that in gratitude for his liberty a paradise arise there. Pallas Athene respects the wish, and out of the naked rock sprouts an olive tree.

A chorus of the Invisible Ones invites Prometheus to attend before the throne of Themis. She intercedes in his behalf against his accusers, and the Chorus of Humanity celebrates her judgment in the hymn which closes "Heil Prometheus! Der Menschheit Heil!" Some of the thematic material for these choruses and orchestral interludes is borrowed from the symphonic poem "Prometheus."

Mrs. Newmarch writes in the London *Musical Record* about Liszt in Russia: "The brilliant audience which flocked to the Salle de la Noblesse to hear Liszt numbered no greater enthusiasts than the two young students of the School of Jurisprudence, Stassov and Serov. Both were destined to attain celebrity in after life; the former as a great critic and the chief upholder of national art, the latter as the composer of at least one popular opera and the leading exponent of the Wagnerian doctrines in Russia. Stassov's reminiscences are highly picturesque. We seem actually to see the familiar figure of the pianist as he entered the magnificent Hall of the Nobility, leaning on the arm of Count Bielgorsky, an 'elderly Adonis' and typical dandy of the 40's. Bielgorsky was somewhat inclined to obesity, moved slowly and stared at the elegant assemblage with prominent, short sighted eyes. His hair was brushed back and curled, after the model of the Apollo Belvedere, while he wore an enormous white cravat. Liszt also wore a white cravat and over it the Order of the Golden Spur, bestowed upon him a short time previously by the Pope. He was further adorned with various other orders suspended by chains from the lapels of his dress coat. But that which struck the Russians most was the great mane of fair hair reaching almost to his shoulders. Outside the priesthood no Russian would have ventured on such a style of hair dressing. Such dishevelment had been sternly discountenanced since the time of Peter the Great. Stassov, afterward one of the warmest admirers of Liszt, both as man and musician, was not altogether favorably impressed by this first sight of the virtuoso. 'He was very thin, stooped a great deal, and though I had read much about his famous "Florentine profile" and his likeness to Dante I did not find his face beautiful. I was not pleased with his mania for decking himself with orders, and afterward I

was as little prepossessed by his somewhat affected demeanor to those who came in contact with him."

"The enthusiastic Stasov was scandalized by overhearing a criticism of Liszt's playing made in the course of conversation by Glinka, the great Russian composer. Mme. Palibin, a pianist, inquired if Glinka had already heard Liszt. He replied that he had met him the night before at Count Bielskorsky's reception. 'Well, what did you think of him?' Glinka answered, without a moment's hesitation, that sometimes Liszt played divinely—like no one else in the world; at other times atrociously, with exaggerated emphasis, dragging the 'tempi,' and adding—even to the music of Chopin, Beethoven and Bach—tasteless embellishments of his own."

The London *Musical Times* has something of interest to tell of Liszt's visits to England. The first took place when the pianist had hardly completed his twelfth year in the summer of 1824. The *Morning Post* of that period had the following account of the public concert given in the New Argyll Rooms: "Sir G. Smart (who conducted the concert) invited any person in the company to oblige Master Liszt with a *Thema* on which he would work (as the phrase is) extemporaneously. Here an interesting pause took place; at length a lady named 'Zitti, Zitti.' The little fellow, though not very well acquainted with the air, sat down and roved about the instrument, occasionally touching a few bars of the melody, then taking it as a subject for a transient fugue; but the best part of this performance was that wherein he introduced the air with his right hand, while the left swept the keys chromatically; then he crossed over his right hand, played the subject with the left, while the right hand descended by semitones to the bottom of the instrument! It is needless to add that his efforts were crowned with the most brilliant success."

In 1825 and 1827 Liszt was in London again, but his fourth visit was not paid until 1840 when he was a mature artist. The late Mr. Salaman has told us in his recently published reminiscences (*Blackwood's Magazine*) that Liszt puzzled the musical public by using the term "piano recitals." "How can anyone recite upon the piano?" was an agitating question. "At these recitals Liszt, after performing a piece set down in his program, would leave the platform, and, descending into the body of the room, where the benches were so arranged as to allow free locomotion, would move about among his auditors and converse with his friends with the gracious condescension of a prince, until he felt disposed to return to the piano."

Mr. Finck, who is summering in Maine, is responsible for the following tale:

"Gentlemen," said a German professor who was showing to his students the patients in the asylum, "this man suffers from delirium tremens. He is a musician. It is well known that blowing a brass instrument affects the lungs and the throat in such a way as to create a great thirst, which has to be allayed by persistent indulgence in strong drink. Hence, in course of time, the disease you have before you." Turning to the patient the professor asked: "What instrument do you blow?" The answer was: "The violoncello."

In THE MUSICAL COURIER of July 16 I printed a brilliant review of Flaubert's "Madame Bovary" which first appeared in the London *Saturday Re-*

view. I have been informed that it was written by John F. Runciman, who also contributed the equally telling reviews of Molière and Dickens. Any man who appreciates the genius of Flaubert as does J. F. R. can write what he pleases, even about Richard Strauss, for, to use his own words concerning "Madame Bovary," "all the rest seems a little cheap." Runciman is a Flaubertian. That said, all is said.

Olive Fremstad, the American contralto who sang with such success in Covent Garden this summer, has had a severe attack of bronchitis. She was able, however, to sing in Miss Smythe's "Der Wald," and will, as usual, be an attraction in the forthcoming Munich performances.



The Detroit Symphony Concerts.

THE Detroit (Mich.) Symphony Orchestra will give four concerts next season. The dates fixed are December 12, January 23, March 5 or 12 and April 12. An announcement in the *Detroit Journal* stated that efforts were being made to engage Madame Maconda as soloist of the opening, she having sung with brilliant success at the closing concert last spring.

At Fontainebleau there died recently Antony Choudens, the younger brother of the famous Paris publisher. He was a successful composer and had studied with Bizet.

Fritz Kreisler, the violinist, writes, to say that the current report of his engagement to a young Moscow lady is absolutely unfounded on even an iota of truth. "My only bride is my violin," adds the gifted Fritz.

Carl Goldmark objects to the nudity of the Klinger Beethoven statue, and wants to know what this nudity has to do with the personification of Beethoven in marble. He makes a sane point by asserting that it would appear odd for him to see Brahms or any other of the great masters that he had known in life represented nude in marble. So do we; but that does not detract from the greatness of idea represented by the Klinger Beethoven.

European Notes.

Materna's recent financial difficulties are sympathetically referred to in a French contemporary as "Le crépuscule de Brünnhilde!"

The Wagner literature continues to grow. Dr. Arthur Seidl has recently contributed three volumes: "Wagneriana Kritische Ästhetik."

"La Contessa d'Egmont," a new opera of three acts and a prologue, by Raffaele Lazzari, achieved a success at its first performance in Trieste.

Alfred Wotquenne, librarian of the Brussels Conservatory, is about to publish a work on Baldassar Galuppi; it is to be biographical and analytical.

Hugo Riemann has written a work on composition the first volume of which has just appeared. It is rated the most complete work—and of course much more modern—since those four volumes on the same subject by Marx.

What, asks *Le Ménestrel*, will the music school of Pesaro do during Mascagni's absence in America? Maybe the swans of Pesaro will lay another egg and hatch out a new Rossini.

Prince Louis Ferdinand, of Bavaria, is said to be at work on an opera. The poem is a lyric adaptation of a drama treating of Queen Elizabeth, of Roumania, and is called "Ulranida."

Miss Marie van Gelder, formerly of St. Ignatius Church, New York, who has sung with great success on the Continent, is singing this summer with success at the Theater des Westens, Berlin. She is a pupil of Mme. Anna Lankow.

Karlsbad recently celebrated the centenary of the birth of the dance music composer Joseph Labitzky. Hanslick devoted a sympathetic article in the *Neue Freie Presse* to the occasion, and a portrait medallion is to adorn the house in which the composer lived.

The Paris *Figaro* has opened a competition inviting unknown composers to submit their works. Saint-Saëns, Fauré and Diemer are to be the judges, and the prizes run as high as 500 francs for a single work. But these details are neither here nor there, for who ever heard of an unknown composer!

An extraordinary fiddle, a relic from the front, has been brought home by a Yarmouth gunner. The body of the instrument has been fashioned from a meat tin, the finger board and neck from an axe handle, the bridge is a tent peg, and the tail a tent ring. Curious as is its structure, the fiddle provided merry music at many a camp fire on the veldt.—London Globe.

Germania is a grateful nation, for she forgets no man or woman that accomplishes something to advance the cause of the Fatherland. Last Thursday, August 7, was the 100th anniversary of the birth of Friedrich Wilhelm Wieprecht, the organizer of the Prussian military music system as it is today. Wieprecht invented the bass tuba and improved the contrabass bassoon. His claim to the invention of the Sax horns over Sax was disputed and not upheld by the courts. He was, however, greatly respected during his lifetime, winning the personal favor of Emperor William the First and officers in the army. Wieprecht distinguished himself in the War of 1866 and again in the Franco-Prussian War in 1870-1. The German military papers last week published eloquent tributes to his memory. The old musician died August 4, 1872, or just one year after the German States united and became a powerful empire.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty consisting of

RAFAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG,
LEO. SCHULZ,

EUGENE DUPRICHE,
HENRY T. FINCK,
MAX SPICKER,
CHARLES HEINROTH, AND OTHERS.

The eighteenth scholastic year begins September 2 and ends May 1. Annual entrance examinations: Piano and Organ—Sept. 16, 10 A. M. to 12 M. and 2 to 4 P. M. Violin, Viola, Cello, Contrabass, Harp and All Other Orchestral Instruments—September 18, 10 A. M. to 12 M. and 2 to 4 P. M. Singing—September 17, from 10 A. M. to 12 M.; 2 to 4 P. M. and 6 to 10 P. M. Children's Day—September 20, Piano and Violin—10 A. M. to 12 M.; 2 to 4 P. M.

The Bell Tower of Venice.

TWO views are here represented of a matter of interest of recent date, the first one being that of the well known Campanile of St. Marc in Venice, and the second one of the ruins of the Campanile. Venice has played a great role in the history of music. It was the seat of the first orchestral development, and in the very Church of St. Marc some of the greatest musicians, organists and composers of the seventeenth and eighteenth centuries were occupied. Besides that, Venice has had its Ospedale School of Music, and published in olden days a great deal of music, musical books and musical works, inspired first by the impetus that was given it by Pope Nicholas V in the adornments and development of manuscripts, and, secondly, through the Aldine Press, as we call it here, known as the printing establishment of Aldus Manutius. At this very place also was a desk which was occupied by Erasmus, who was a proofreader there, a fact little known. It is never pointed out to travelers who must seek for their information in Italy. It is reported that Napoleon ascended the Campanile (inside, of course,) on horseback, because the ascent was on an incline instead of on a staircase. This is one of the many legends connected with Napoleon. At the time that Napoleon took possession of Venice the Piazza of St. Marc was an open space and there was no portico opposite the Cathedral. The masts were there, the pedestals of which were made by Leopardi, who also made the pedestal of the celebrated equestrian statue in Venice. The Loggetta of Sansovino and the Campanile are on the left of St. Marc's as well as the Prince's Palace, and the Clock Tower, with a long façade, is on the right, but the white marble portico at the end of the square where the pigeons are now homing was erected by Napoleon. He wanted to make the piazza symmetrical and desired to leave a kind of monument of himself, but he never ascended the Campanile on horseback, for the reason that this could not be done, and he was not occupied with any such experiments, either for fun or glory. Napoleon was an artist and not a mountebank, and the Venetians should get rid of this story, as they should get rid of other stupid legends that have no basis of truth.

Sansovino was an artistic general of the highest order. His work can be found all through Italy. The white marble partition which separates the vestibule from the main Sistine Chapel in the Vatican was built and embellished by Sansovino—a matter which is also rarely referred to. His work can be found all through Italy, in Padua, in Ferrara, in Bologna, in Florence and Rome, and even in Naples can be seen work of Sansovino, although the artists of Northern Italy seldom got as far south as Naples.

Tintoretto's shop was fifteen minutes' walk from the Campanile, this side of the Rialto Bridge, but very near it. As is well known, he could not dispose of his pictures on account of the opposition of Titiano, and, as the old man did not die until he was ninety-one years old, Tintoretto had a very difficult time of it; and yet anyone looking at his fresco in the Grand Ducal Palace opposite the Campanile will see why he forced recognition despite all opposition

of wealth, politics, influence, power, prestige and age.

The Edinburgh *Scotsman* printed the following from its Venice correspondent:

Why Venice's Belfry Sank.

The Campanile did not fall, writes A. Robertson from Venice the day after the disaster. It shrank into itself. It collapsed like a pack of cards. A Campanile will rise again, but not the Campanile we knew. That has gone forever. And what is there? One of the saddest ruin heaps I have ever seen. It is a pyramid 50 or 60 feet high and over 1,000 feet in circumference. All about lie broken columns, bits of carving, pieces of hewn stone, huge twisted sheets of copper roofing (for the green sloping roof of the loggia on the top of the Campanile was copper); iron bars, bent and broken, and shattered, splintered marbles everywhere—gleaming, too, here and there, all over the heap were pieces of the broken bronze bells that, hung high up in the loggia, had called the senators to the council hall, the workmen to the arsenal, and the people to prayer down the centuries from generation to generation; their tongues now forever silent. One of the five bells, a small one, seemed unbroken. It lay buried in the debris near the top of the heap, with the entire rim of its mouth exposed. I think it is the one that was named "Preghiera," that called, morning and evening, the Venetians to their prayers.

And now about the why of the collapse of this colossal Campanile.

1. Though the walls were thick, only a few inches under 6 feet, they were not really solid. They consisted of two parallel walls of brick, the space, 3 feet wide, between them being filled up with broken bricks, rubble, cement, stones, &c. Therefore the walls were not so strong as they looked.

2. The cement used was Istrian lime mixed with sea sand. This lime does not become hard, nor does it adhere well to the bricks. Indeed, in the course of the past centuries it became dry powder. It formed the cloud that hid the falling Campanile.

3. It had been damaged by lightning, by fire and earthquake several times. On April 23, 1745, it was struck by lightning, which damaged its east side severely, killing many people in the Campanile and near it. This was its last and most serious damage, although it was not till June 18, 1776, that the republic employed the scientist, Giuseppe Toaldo, to put up a lightning conductor.

4. The republic, seeing its east side to be severely damaged, consulted two engineers of fame and ability, Signor Zandrini, of Venice, and Signor Polene, of Padua, to examine and repair it. These engineers said the whole wall wanted support, and they proposed building a new wall

against the old one. This was done. But the new wall was never properly tied to the old one. The two were practically separate, and so the weight of the Campanile was borne unequally, and its equilibrium disturbed.

5. The ringing of the bells, the firing of artillery, and only three weeks ago the simultaneous firing in the Piazza of hundreds of muskets had a tendency to disturb it; also the more or less frequent earthquakes that visit Venice.

6. Twenty years ago one of the corner pilasters of the inner wall, and precisely that at the northeast corner, was seen to be cracked in many places. The authorities of St. Marc's Church, who have charge of the Campanile, as it is the bell tower, had this pilaster tied up. No more cracks appearing anywhere, the Campanile was thought perfectly safe, and was left alone.

7. And now comes the critical point. The Loggetta, little marble hall, built by Sansovino, rests against the eastern wall of the Campanile. It had almost a flat roof. To prevent the rain beating against the Campanile and, running down its side, from entering this marble hall, a row of slabs of stone sloping downward was inserted in the Campanile where the roof met it.

8. Only last week, that is, but ten days ago, these stones were begun to be removed, as the rain was somehow getting into the Loggetta, and a lead sheeting was to have been substituted. Instead of carefully removing one stone at a time, they removed half of them—that is, 25 feet

of them. Not only so, but they dug through the new wall of the Campanile, that of 1745, and struck the old original wall, which they found separate from the new, and full of holes and cracks. While working the old wall slipped down an inch or two. Instantly the cut made was built up, but it was too late. On Wednesday, the 16th, it was observed that the new wall was cracked at the northeast corner, above the Loggetta, where the work was begun. On Thursday it enlarged. On Friday it struck across the north side of the Campanile, sloping upward to the second window from the ground, then up to the third. On Saturday it passed behind the fourth and through the fifth. On Sunday the situation was, to use the word of an engineer, "desperate," and the Campanile was doomed. On Monday the crack visibly



THE CAMPANILE OF ST. MARC, VENICE.



RUINS OF THE CAMPANILE OF ST. MARC, VENICE.

opened while we watched it, and the end came in a moment, when the whole structure sank into itself.

Now for the responsibility. Who was responsible?

First, the engineer of the Campanile is Signor Saccardo, who is the engineer of St. Marc's Church. But Signor Saccardo is not the engineer in charge of the "marble hall," the "Loggetta" of Sansovino. That is under the charge of the authorities who take care of other national monuments in Venice. Secondly, these authorities, in repairing the Loggetta roof, for which they were responsible, cut into the Campanile, as we have seen, as one might cut into a tree they intended to fell, and this they did without consulting Signor Saccardo, who bears the care of the Campanile.

The cutting they did, had the Campanile been in good condition, would have had no effect upon it, but as things were, it was the last straw that broke the camel's back.

In 1892 Luigi Vendrasco made a report on the Campanile, representing it as standing in need of immediate repair. He was not listened to. When the Campanile fell Vendrasco left Venice broken-hearted. Minister Nasi has sent for him, but he refuses to come, saying, "I cannot save the Campanile now. I can only incriminate others, which I refuse to do. I decline to take part in the inquest."

Signor Vendrasco, with his son, was at the Campanile at 5 o'clock on Monday morning. He showed his son the crack. The son said: "Father, I do not see how that crack can imperil the Campanile. Perhaps that corner will fall." "No, my son," answered the father, "they have cut the Campanile across. It will not see the sun today in its zenith. The Campanile will fall in a few hours, and it will not fall across the Piazza; it will simply sink into itself." And this it did at 9:50.

During all these days of peril nothing was done to save the precious bronze statues, the bronze doors, the marble carvings that were in the Loggetta. These could have been all removed. Nothing was done to save human life. The Campanile was felled like a giant oak, and people were not even warned to keep from under it.

Emma Elmer.

MISS EMMA B. ELMER, the charming young contralto, has left the city and will spend her vacation at the seashore and at her home in Hartford, Conn. Miss Elmer was selected for the leading part in the opera of "Laila," which was given in Hartford a few nights ago, and she scored instant success. Miss Elmer has a beautiful voice, a genuine contralto. It is of extensive compass, full and even throughout, and she sings with earnestness and true expression added to this. She has a fine personality, which makes her a favorite at all times. She is the contralto of the choir of the West End Presbyterian Church of New York, and her solos are listened to with delight and appreciation by her hearers. Miss Elmer is a pupil of Marie Seymour Bissell, and is held in high esteem by her teacher.

The Milwaukee *Herald* contains an excellent portrait of Van Eweyk, together with the announcement that during his visit here next season, the eminent baritone will sing the title role in Schumann's "Faust," to be given by the Milwaukee Musikverein at its 400th concert in November.

TENOR SINGER.—There is a good opening for a tenor singer in a number of exclusive events—private in character—which may lead to an extensive engagement if the singer proves to be an artist. Lyric tenor preferred, but robust tenor acceptable. Operatic arias and tenor songs of the classical repertory and some Brahms and Richard Strauss songs. Write particulars to this paper, giving full details. Address "Pergo."

SAN FRANCISCO COMMENTS.

THE *Argonaut*, of San Francisco, is one of those exchanges which it is always a pleasure to read, and one of the regrets that we have had for years past in reading the paper is that it has not done enough in the way of musical discussion and criticism. Probably this is due to the fact that San Francisco, like all other cities in this country, does not support the musical columns of a daily paper, and much less of a weekly, and therefore the *Argonaut* has not found it, from at least a business point of view, justifiable to give space to the musical question. In its issue of August 4, however, it has a very excellent article on the subject of piano playing and self players, which are now becoming such interesting features in homes devoted to music, and we therefore do not hesitate to give all the space necessary for the reproduction of this article from the *Argonaut*:

Learning Not to Play the Piano.

Last week we discussed the methods—so successfully followed in American schools and colleges—of not learning languages. That disquisition may be supplemented with a word about the equal success shown by diligent students in not learning to play the piano. At this very moment it is probable that, throughout these United States, 500,000 green girls are banging on 500,000 grand pianos. The mothers of these 500,000 green girls also banged on grand pianos when they were green girls; after marriage their grand pianos remained mute until their own green girls came on. Thereupon the new generation of green girls began banging the same old grand pianos.

Carping critics might say that grand pianos are no longer so much used as uprights. To this we would reply that people nowadays generally buy an upright, as it is cheaper and handier. But the dear old grand is still used in young ladies' seminaries, because it is sturdier than the other kinds and makes more noise. Besides, a grand piano never wears out—it gets structural weakness; it gets rheumatism of the sounding board; moths and birds build their nests in the felt pads of the tack hammers; the "wolf" in the keyboard, which once lurked in one tonality, now growls and snarls up and down the whole eight octaves—but a grand piano is never called in and cancelled. Mamma hands it as an heirloom to Gussie, who grows up, weds, and hands it as an heirloom to Gussykin.

What is the result of this ceaseless and hereditary piano banging? Probably not ten out of 10,000 of the piano banging green girls ever reach such proficiency as to enable them to play a Beethoven sonata at sight—or at second sight—or at sixty-second sight, for the matter of that. Perhaps one-tenth of 1 per cent. of the piano banging green girls attain reasonable proficiency—about as much, say, as a professor in a beer dive, who gets for his services \$1.50 per night and his beer.

As for those who ever become virtuosi on the instrument, they might be estimated at about the one-hundredth of 1 per cent. And by virtuosi, we do not mean performers who rank with Paderewski. Such virtuosi come only about once or twice in a century. We mean ordinary virtuosi—performers who possess technic, facility, power, brilliancy, sympathy—everything, in short, but the divine fire. There are many such. They are like minor bards, like lesser poets—such as the Poet Laureate of England, for example. They are great artists *manqué*. They are like the young painters of the Cinquecento, who started out to rival Raphael, and finished by painting portraits of plump prelates, sleek priests and scowling grand inquisitors—paint-

ing them by the square yard, and painting religious ceremonies by the mass. So with the genuine students of the piano—many are called, but few are chosen. It is an exacting art.

Some years ago there traveled with the troupe of Sarasate, the Spanish violinist, a certain Bertha Marx, pianist. Madame Marx was a wonderful accompanist. This is an art in itself—it requires the possession of practically all the musicianly qualities, and in addition the capacity to subordinate one's self to the singer or the soloist, and to feel, to divine intuitively, his mood—and with all artists the mood is ever changeable. Madame Marx as an accompanist was a revelation. Yet as a principal performer she lacked something—perhaps it was self confidence—it certainly was not lack of skill. How bitter, after years of study, must it have been to this accomplished lady to be forced to admit to herself that she was not of those touched with the divine spark, but only of the "rather clever performers."

Compare with her a piano banging green girl, who, after four years' piano banging at Miss Prim's young ladies' seminary, has "finished her education" and is an "accomplished piano performer."

The green girl, when she has graduated, is entirely satisfied with her proficiency on the piano. Yet, as we have said, she knows practically nothing about it. We do not propose to enter here into the reasons for these results. We know too little of the piano—almost as little as those who have studied it for years. But without knowing why students of the piano so rarely become proficient, we know that they do not. Who does not recall, out of his list of acquaintances, numberless young women who have wasted hundreds of hours and hundreds of dollars in "learning the piano," and yet who cannot play a simple piece at sight, who cannot play an intricate piece at all, who cannot play an accompaniment with taste and feeling, who cannot transpose a simple accompaniment and play it in another key from that in which it was written. Yet all of these things require but ordinary ability. We say nothing of interpretation, of color, of giving the mysterious thought waves which tincture the composer's work, of plucking the heart out of his song. Still, saying naught of all these things, we repeat that the average piano student cannot even play the average piece, let alone interpret and give life and color to a loftier one. By "play" we do not mean "interpret"—we merely mean the ordinary piano student's method of producing piano music, which is with the soulful tinkletang of the harmonium or the orchestron.

New Devices for Playing the Piano.

Which brings us to our text. For years there have been mechanical pianos, dreadful things, which, when wound up with a clock spring, or propelled by a crank, produced weird mechanical music, not unlike that of a hurdy gurdy ground by horse power. Of recent years, however, ingenious craftsmen have devised divers instruments, under high sounding names, to replace the mechanical piano. These are worked in various ways, by air impelled fingers and otherwise, and provided with "tempo," "accent," "sostenuto," "piano" and "forte" levers. Thus the performer is enabled to control the purely mechanical device in such a manner as to give light and shade to the music, to accelerate or retard the tempo, and to run from pianissimo to piano, from mezzo forte to fortissimo. Naturally this has been a boon to those who have never studied the piano. But the most remarkable feature of the new invention is that it is more largely used by piano students of years' standing than by those utterly ignorant of the instrument. It proves what we said above—that the average piano student, after years of practice, does not know how to play the piano. If she—for it is generally a she—if she be fond of music, her ignorance and lack of skill with the piano are to her only an aggra-

Mme. VON KLENNER, *Garcia Representative,*

Voice Culture, Style and Repertoire in Four Languages.

SUMMER SCHOOL:

Lakewood, Chautauqua Lake, New York.

PARIS EXPOSITION, 1900.

Only Honorable Mention or Distinction
of Any Vocal Instructor.

AFTER OCTOBER 1,

230 West 52d Street, NEW YORK.

ADELINA SILSA, *BRILLIANT
HIGH SOPRANO.*

(IN LONDON, MAY-JULY: AMERICA, 1903.)

Address: H. DELMA, Via Bettino Ricasoli No. 2, MILAN, ITALY.

E. PRESSON

MILLER,
VOICE CULTURE.

601-602 Carnegie Hall, New York.
Telephone: 1350 COLUMBUS.

Mr. and Mrs. EDMUND SEVERN

Violinist and Pianist,
SALON AND CONCERT ARTISTS.

STUDIO: 131 West 56th Street,

"SEVERN TRIO."

NEW YORK.

vation. Those luckless piano students to whom the great masters of music had been but sealed books, whose own pianos were dumb, who crowded concert halls because they themselves could not play Chopin or Schumann, now for the first time find themselves able to create their own pleasure by producing their own music from their own pianos.

Lest the reader might consider these remarks exaggerated, we hasten to lay facts before him. The music prepared for these devices is of a special kind, consisting of rolls of perforated paper. New rolls are issued continually—which does not necessarily mean new music. For we find on examination of the monthly catalogue issued by these music publishers that the names of Liszt, Beethoven, Chopin, Schubert, Schumann, von Weber, Rubinstein, Haydn, Thalberg, Grieg, Moszkowski, Tschai-kowsky and Wagner, far outnumber those of the "popular" composers of the day, such as the gentlemen who write "Honolulu Ladies," "Louisiana Lulus" and "Goo-goo Eyes."

By the way, the juxtaposition is at times peculiar. For example, we find:

Traumerei, op. 15.....	R. Schumann
Dusky Dudes' Cakewalk.....	F. Schwartz
Götterdämmerung (transcription from Wagner).....	F. Singer
Ma Tiger Lily, My Rainbow Coon and When You Hain't Got No Money.....	A. B. Sloan
Wald Vöglein, op. 75, No. 1.....	F. Spindler
The Tick Tack Tocking of the Clocking on Her Stocking.....	G. L. Spaulding
Kasperl Theatre, op. 49.....	C. Sternberg
Brush By, Nigger, Brush By.....	F. M. Statia
Polonaise in E major.....	A. Strelzki
Kiss Me, Honey, Do.....	John Stromberg
Let Me Dream Again.....	A. Sullivan
The Mobile Buck's Wing Dance.....	D. J. Sullivan
Aida.....	G. Verdi
Oh, Oh, Miss Phoebe.....	Von Tilzer
Die Walküre, Wotan's Zorn und Abschied von Brünnhilde.....	Wagner
If You Love Your Baby, Make Dem Goo-Goo Eyes.....	Walker-Williams

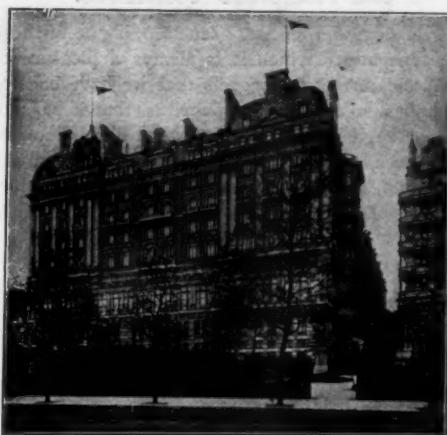
This discordant juxtaposition is, of course, to be regretted. Naturally the bright, smart, up to date young men who write the coon songs must feel somewhat annoyed at being bracketed with dead duffers like Beethoven and Liszt, and back number live ones like Dvorák and Grieg. But, of course, this cannot be helped; it is purely an alphabetical matter.

By leaving aside these vexed questions of precedence—the superiority of Sousa to Schumann, of de Koven to Beethoven, of Goo-goo to Gounod—turning from these disputed points to more practical matters, we congratulate the students of the piano on these late inventions. It is given to few to arrive at perfection. As we have shown, a dense ignorance of languages is successfully taught by years of training in American schools and colleges. A similar result has been attained with the piano. Now, however, by these new devices, a person who has studied the piano faithfully—and unsuccessfully—for many years, may play as well as the merest novice by using a ball bearing roller and a piece of perforated paper.

DE ZIELINSKI IN NOVA SCOTIA.—The following is from the Yarmouth Weekly:

Jaroslav de Zielinski and wife, accompanied by Miss Clara B. Clark, all of Buffalo, N. Y., are stopping at the Grand. Mr. de Zielinski, who is a well known pianist in the States, visits Yarmouth frequently, and his numerous friends will be glad to know of his being here.

ROY A. HUNT.—Roy Arthur Hunt, manager of the Chicago Auditorium Conservatory, is East, taking in New York, Atlantic City and Boston for a week or two.



HOTEL CECIL, LONDON.

August 2, 1902.

ON Monday evening last the musical season expired with a performance of "Rigoletto" at Covent Garden. It was what is known as a diamond night. Melba and Caruso were taking the parts of Gilda and the Duke, and both of them sang admirably. Renaud, who was to have acted Rigoletto, could not appear, and Seveilhac took his place with very considerable success, while Mme. Kirkby Lunn, Gilbert, Masiero and Journet also took part in a very successful performance. The house was one of the most brilliant of the season. Hours before the curtain rose every seat in the theatre had been taken and people were being turned away from the doors, while the cheaper part, such as the gallery slips, which is really the best part of the house for hearing, was crowded three deep. The audience was quite extraordinary. In addition to the customary array of dukes and duchesses there was a large sprinkling of Oriental potentates in picturesque costume. The Maharajah of Jeypur occupied a box and took a keen interest in the proceedings. The thunderstorm apparently delighted his dusky majesty immensely, and his only cause for complaint seemed to lie in the fact that Journet drew a curtain before depositing Melba in a sack. Lesser potentates in really remarkable raiment filled the stalls and the only notability whom we missed was King Lewanika. Doubtless, however, he feared trouble with his twelve little wives at home if it came to their ears that he had gazed on the attractive maidens who constitute the Covent Garden chorus. At the end of the opera a startling innovation was introduced by a number of Australian and New Zealand troopers in the boxes, who gave vent to their enthusiasm by a series of cat calls, the like of which can never have been heard in Covent Garden before.

Looking back on the opera season it is quite impossible to say that it has been either a success or a failure. The Wagner operas have, with a few exceptions, been badly done. All credit is due to the management for the new scenery which was provided for them, but it was a pity that it allowed its enterprise to stop there, and that having given us a gorgeous frame it filled it with so exceedingly poor a picture. There have been, of course, a few stars, and Nordica, Litvinne, Marie Brema, van Dyck and van Rooy are all great singers and great artists. Nevertheless, almost the only Wagner opera which has been really

satisfactorily done is "Tristan and Isolde." For this good casts have always been engaged. Tristan has invariably been played by van Dyck, Isolde by either Nordica or Litvinne, Kurwenal by Bispham or van Rooy, while the other characters have been equally well filled. Of "Die Meistersinger," however, we have not had a single performance that was even fourth rate. Neither Suzanne Adams nor Frau Lohse made anything but a colorless Eva. Bispham gave readings of the part of Beckmesser which were really little short of caricatures, while with Pennarini and Kraus, who acted Walther, we shall deal later on. The performances of the other Wagner operas have never been so wholly and completely bad as were those of "Die Meistersinger," but they have never been good. If we have had Nordica as Elsa we have been compelled to endure Pennarini as Lohengrin; if we have had Brema as Brünnhilde, we have had an unutterable Siegmund foisted upon us. There has indeed always been some blemish which has prevented the performance from being anything approaching first rate.

The weak spot of the season's performances has been that, though the stars have been of the first magnitude, their places have been taken at the ordinary performances by singers who have not been by any means up to their work. Frau Lohse, for instance, has been a distinct disappointment. At the beginning of the season she seemed very promising. Her acting was charmingly fresh and graceful and if she was nothing out of the common as a singer she was, at any rate, no worse than the average Wagnerian prima donna. But before very long she showed that her method was terrible. The strain of the season played havoc with her voice; it became rough and not overpleasant, and it developed an intolerable tremolo. By the time that Miss Smyth's opera was produced it was practically gone. Yet she was the stock prima donna of the season. So far as tenors were concerned we were even worse off. That van Dyck was a success whenever he sang goes without saying. Early in the season, however, he developed toothache, and how can a tenor be expected to sing when a decayed molar is giving him trouble? Consequently van Dyck did not appear and his place was generally filled by Pennarini. Now of all the Wagnerian tenors that we have ever heard Pennarini is really the worst. His saving merit is that he can act the part of Siegfried; otherwise he has really nothing to commend him. He opens his mouth till his chin nestles on his chest, but only succeeds in emitting blatant and unmusical sounds which appall the ear. During his many performances we never once heard him hit a note truly and accurately, and only too often it was quite impossible to discover what he imagined that he was singing, so fearful is his vibrato. If we had been in Beckmesser's place when Pennarini was singing his trial song, the slate would have been even more thickly covered with marks than it was when Bispham had manipulated the chalk with his wonted vigor, while Hans Sachs deserved to be kicked if he really thought that this particular Walther would effect a revolution in vocal art.

Kraemer Helm, who sang once or twice in "Tannhäuser," was little but a mere nonentity. As an actor he was passable, though over vigorous. As a singer he completely failed to make himself heard. He was obliged to use all his force in the quietest passages, and he consequently had no reserve power for a climax, with the natural result that his performances were among the most monotonous that we have ever heard. It will be seen from this that there was no good tenor to fall back upon. Even if van Dyck had not fallen ill he could not, of course, have appeared in more than a limited number of performances, and the syndicate must have known that they would want



LOUDON G. CHARLTON,

Carnegie Hall, New York.

HAS THE HONOR TO ANNOUNCE

Mlle. ZÉLIE de LUSSAN

For a Trans-Continental Tour in Recital, beginning November.

TOUR NOW BOOKING.

SELECTIONS FROM HER FAMOUS OPERA ROLES A PROMINENT FEATURE.

GEORGE

HAMLIN, Tenor

KIMBALL HALL, CHICAGO.

For Terms and Dates address
BUREAU OF FINE ARTS,
Fine Arts Building, Chicago,
OR PRINCIPAL EASTERN MANAGERS.

VAN YORX Tenor.

Under
Management of
ARTHUR F. GOODRICH,
6 East 17th St.,
NEW YORK.



ERSKINE
PORTER

NINE YEARS OF AGE,
SOPRANO.

CHURCH—CONCERT—MUSICALES.
Repertoire of 195 Songs, both sacred
and secular.
For Terms, &c., address
Mrs. DAVID PORTER,
73d St. and 2d Ave., Brooklyn, N. Y.

tenors for the other evenings. Yet, though there are a fair number of very passable singers, none of them were engaged. Kraus and Dippel, though they may not be great, are at any rate a great deal better than Pennarini and Kraemer Helm, and their performances, if they are not perfect, can at least give one a fair amount of satisfaction.

The tenors have not been the only department with which fault has been found. The incorrigible Covent Garden chorus has perpetrated as many vocal crimes this year as in any previous seasons. It is rumored that the chorus is to be completely remodeled next year, and we sincerely trust that this is so; on few bodies of singers could the art of weeding out be practiced with better advantage.

Lohse, too, has not provided himself a very satisfactory conductor, and of course of none of the scores has he succeeded in making much; of "Die Meistersinger," indeed, he made nothing at all, and, to anyone who knew the score well, it was amazing that any conductor could miss so many points. Lohse's faults were principally due to carelessness. He had never apparently noticed that Wagner, in his attention to detail, had given the most minute directions as to how the music was to be played, and the marks in the score were totally disregarded, while his tempi would have disgraced the youngest musical student.

But though the performances of the Wagner operas have been slipshod and unsatisfactory, the Italian and French operas have been admirably done. In the first place the singers engaged have been quite of the best. Melba has appeared very often, Calvé not quite so frequently, Caruso has made an immense and very well deserved success in every opera in which he has appeared; Maréchal, the new French tenor, though he is not remarkable for his personal beauty, sings and acts admirably when he is at the top of his form, though he is apt to have his lapses. Féla Litvinne has given us admirable performances of Donna Anna and Aida, Miss Mary Garden, a charming actress and singer, though she does not boast a very remarkable voice, won our hearts in "Manon," while the principal baritones have been Scotti and Renaud, both of them admirable artists, and Plançon has, of course, been the leading bass. With Mancinelli as the conductor, the operas could hardly fail to go well, and his knowledge of the scores and his command over the orchestra stood out in very strong contrast to the indifferent performance of Herr Lohse.

With the two new operas, Mr. Bunning's "Princess Osra" and Miss Smyth's "Der Wald," we have dealt so recently that it is unnecessary to go over the old ground. The latter seems destined to live; it certainly is the only opera by an English composer which is really worthy of the name, and it is to be hoped that it will be permanently added to the Covent Garden repertory. The former, being as it is only very poor Massenet, we have no desire to hear again. Two operas have been revived, Donizetti's "L'Elisir d'Amore," and Massenet's "Manon." The former was more or less interesting as a sort of prehistoric relic, and also for the fact that it gave us a chance of seeing Pini-Corsi as the quack doctor. Surely the operatic stage has never produced a more delightful humorist. Some of the charm of "Manon" was, no doubt, lost in the large house, but nevertheless it is so delightful and so dainty that its revival was very welcome. We have been very short of Mozart this year. "Don Giovanni" is the only opera of his that has been staged, and the performance was not, on the whole, particularly good. It is bruited abroad that next year we are to have a Mozart cycle, and we shall be very glad if the rumor is true. Of recent years Mozart has been woefully neglected. "Don Giovanni" is done once or twice in a season, not oftener. "Figaro" is very rarely given; the other operas never. Of what the cycle will consist it is, of course, impossible to say at present. It is safe to conclude, however, that "Die Zauberflöte," an opera which we have not heard here for years, will be included in it, while in their choice of the other

operas the authorities will doubtless be guided by the recent experiences at Munich.

We dealt with a portion of the concert season last week, in so far, that is to say, as Richard Strauss' visit was concerned. The principal feature of the rest of the season was the remarkable influx of pianists of every school. Recitals have been given by Mark Hambourg, the wild and impetuous; Pugno, the delicate and brilliant; Godowsky, the technician; Vladimir de Pachmann, the romanticist; Mabel Monteith, another technician; Hofmann, the delicate and sympathetic; Sapellnikoff, the brilliant but cold, and Harold Bauer, who stands head and shoulders above the rest in the matter of brains, versatility and temperament. Besides these there has been a host of younger and promising pianists who, though they cannot yet be classed among the greatest ones of the day, may very probably make their names famous before long, such as Miss Gertrude Peppercorn and Mlle. Sandra Droecker, to name but two of them. From this list it will be seen that it is our own fault if we have not become well acquainted with all styles and schools of piano music. The list of violinists is not quite so long. It includes, however, Kubelik, who has given us Paganini, Vieuxtemps and Wieniawski till we are sick to death of all three of them; Kocian, who, though he is pre-eminently a virtuoso, has more claims to consideration as an artist, and Fritz Kreisler, who made his first appearance in London at a Richter concert, and scored an instant and brilliant success.

The dear old Philharmonic has pursued the even tenor of its way. Many of its programs have been as dull as the proverbial ditch water, if not duller, but it has so far forgotten its tradition as to produce some half dozen novelties, one or two of which were really quite worth hearing; especially Percy Pitt's song cycle. The only other orchestral concerts have been those given by Hans Richter and Robert Newman's London musical festival.

Among the vocalists who have given recitals are Mary Münchhoff, whose fine singing had not been heard in London before; Gregory Hast, Whitney Tew, Theo. Lierhammer and David Baxter, four of the best singers of the day. Chamber music is, of course, never very much in vogue at this time of the year. Early in the season, however, the Joachim Quartet gave a series of concerts at St. James' Hall which attracted enormous audiences and were very well worth hearing.

All these concerts have, of course, been dealt with in previous numbers of THE MUSICAL COURIER, and it is not necessary to go over old ground again. It will be seen from this list, which does not include a fiftieth part of the concerts that have actually taken place, that the season has been busy, and, on the whole, fairly interesting.

At the present moment there is no music to be heard except such as is provided by the German bands and barrel organs. The rest, however, is to be of short duration.

At the end of August the Moody-Manners Opera Company starts a very interesting season at Covent Garden, when grand opera will be given in the native tongue. The operas to be given are "Siegfried," "Tristan and Isolde," "Tannhäuser," "Lohengrin," "Carmen," "Trovatore," "Lily of Killarney," "Maritana," "Bohemian Girl," "La Gioconda," "Cavalleria Rusticana," "Pagliacci," and an opera by Pizzi.

The principal artists will be: Soprani—Blanche Marchesi, Fanny Moody, Zélie de Lussan, Alice Esty, Anna Hickisch and Miss Crichton. Contraltos—Lily Moody and Marie Alexander. Tenors—Philip Brozel, John Coats, Joseph O'Mara McClennan and Payne Clark. Baritones—William Dever, G. A. Fox and Alec Marsh. Basses—Charles Manners and Charles Magrath. Richard Eckold, Harold Vicars and Harrison Frewin will conduct; while the band will number sixty-five, the chorus ninety-two and the ballet twenty. Everyone will wish Mr. and Mrs. Manners and Neil Forsyth the best of luck in their venture.

ZARATHUSTRA.

BAY VIEW ASSEMBLY RECITAL.

ON Thursday, August 7, Leon Marx, the young Chicago violinist, assisted by Miss Emily Gilmore, of Detroit, gave a recital at Bay View, Mich., which proved the popularity of both artists. Mr. Marx was particularly pleasing in his reading of the Schuett Suite, while his Wieniawski Concerto, No. 2, gave abundant proof of his technical skill. Other numbers of the program were: Andante from Spanish Symphony, Lalo; Hungarian Dance, E minor, Brahms-Joachim; Hungarian Dance, G minor, Brahms-Joachim, and "La Cygne," Saint-Saëns.

Much of the pleasure of this as well as all musical programs of the Bay View Assembly was due to the artistically sympathetic accompaniment of Miss Gilmore, who is spending her third season here. Miss Gilmore began her professional career at the mature age of nine years, when she played for Madame Thursby. Since then she has accompanied most of the great contemporary singers of this country. Miss Gilmore adds to her musical ability a most lovable personality which assures her a warm welcome.

Miss Gilmore and Mr. Marx have been engaged for concert work next season under the management of Charles F. Baker, who recently spent several days in Northern Michigan.

Other recitals have been given during the Bay View Assembly by Mrs. Lillian French Read, of Chicago; Prof. F. E. Morse, John C. Manning, of Boston, and N. Sidney Lagatree, of Detroit, the last named being members of the faculty of the Bay View Conservatory of Music, which has for three years been under the direction of Frank E. Morse, of Boston.

Mrs. Laura Crawford, organist of the First Congregational Church of Westfield, N. J., is spending the month of August at Hiawatha Lodge in the Adirondacks.

JENNY OSBORN

SOPRANO.

CONCERT,
ORATORIO,
SONG RECITALS.

American Season, 1902-3,
After three years in Europe.

MANAGEMENT:

DUNSTAN COLLINS, Fine Arts Building, CHICAGO.

Mendelssohn Hall can now be engaged for the Season of 1902-1903.

FOR DATES, TERMS, ETC., APPLY TO

FRANK H. PRESBY, Agent, 2381 Broadway; or,
GEO. BECKER, care of DITSON'S, 867 Broadway, New York.

New York College of Music, 128-130 East 58th Street.

ALEXANDER LAMBERT, Director.

Private Instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily. Catalog sent on application.

ETHEL L. ROBINSON (LONDON CONCERT DIRECTION)

Telegrams: 11 Wigmore St., Cavendish Square, W.
"Musiker, London." LONDON, ENGLAND.

FÉLIX FOX, Pianist

Address HENRY WOLFSON, 131 East 17th St., NEW YORK.



William C. Carl Western Tour Organ Concerts

Available in Michigan, Wisconsin, Minnesota,
the Dakotas, Montana and Wyoming,

August and September.

For Terms and Open Dates address

34 West 12th Street, New York.

HAROLD BAUER.

THE fact that each recital given by Harold Bauer leaves me with an impression different from the last may be taken either as a compliment to the range of his powers or as an indication of my own exceeding weakness of mind. One thing is certain: in casting a backward eye over the season now mercifully come to an end Bauer stands out as one of the commanding figures. I remember Beethoven playing which was merely magnificent, beyond all praise, and Beethoven playing, which was cold, unsympathetic; I remember Chopin playing, which had the true Chopin atmosphere about it, and yet was manly, and Chopin playing, which was unimportant. But in any case Bauer himself was always there; Bauer the genuine musician to the finger tips, and with finger tips that seemed able to do anything the brain required. It is not my business here to sum up the season—that duty will I suppose be achieved elsewhere—but I want to say that of all those who have fought single or double handed against the inertia of the public Bauer remains in the memory as easily the first. Nikisch, with a huge band—that band which Mr. Huneker does not like, though it is one of the best in Europe—Strauss, with the same band, and a tame reciter and little heard compositions, have been enabled to make a greater fuss and attract more immediate attention; but those who are able to judge will remember that Bauer had none of these advantages, that he appeared at a time when all the world was sick of many pianists, that he went in for no long hair or monkey tricks on the platform; and yet he seems as important as any and more important than most. It is on this account that I propose to discuss his playing in some little detail, and to suggest what are his merits and what his shortcomings.

When I heard him last year I said he was a great Chopin player, and not a very great Beethoven player. When I heard him this year I found him a very noble, distinguished Beethoven player, and thought not so much of his Chopin. On recalling his programs I think I see the reason for these contradictory impressions and verdicts. His is above all a robust temperament and intellect; and though he is far from being altogether lacking in delicacy and sympathy with the tenderer moments of music, he only fairly lets himself go when his predominant and overpowering faculties are brought into play. Last year he played the late A major Sonata of Beethoven. It is a thing full of subtly changing vague moods, of reticent passages that only half reveal what is in the composer's mind; and therefore a thing with which one would naturally expect Bauer to be in less than perfect sympathy. He played also the Appassionata. Though a fiery work, impetuous, stormy to a degree, it also shows aloofness: the underlying mood is one of the strangest to be found in music. Direct musicianly playing of either of these works reveals little of what one is bound to call the real meaning, the main emotion and intention of the thing: the best that the greatest of late Beethoven players can do is to throw half lights, hints, on what is proceeding inside the music, if one may say so. A spiritual drama is there; what drama no man can say; all is remote from our ordinary ways of thought and feeling; yet one player can put in something which makes the music perfectly satisfying, and another, who seems to play quite as well, if not better, leaves out that undefinable something for want of which all seems of comparatively little worth. In such music Bauer at present misses the something. The playing is splendid, full of thought, full of feeling; but it is not the mystical late Beethoven. But set him down to any of the less recondite sonatas, or to the Emperor Concerto, and you find a pianist who cannot be sur-

passed. I have not the slightest doubt that when he grows older and has had a wider experience of life, and has been stirred more deeply by the serious facts of life, he will instinctively divine the hidden secret of the late Beethoven music; at present he has not arrived there. Again, now, let us take his Chopin. Chopin in his robust moods he interprets sublimely, Chopin, the full blooded musician, rejoicing in his strength; but when Chopin, the man and musician, retreats into the background, yielding place to Chopin, the fretful, frightened, sentimental invalid, morbid, erotic—then the finest Bauer retreats with him; and we have left a good, solid, workmanlike player of Chopin's notes. I do not grumble at this. With Chopin, the sick man, I have little sympathy. But if Chopin, the sick man, is to be played at all the content of his sick music must be respected: disregard that and there is nothing of any interest left.

So here we have Bauer, a manly musician, intellectual, healthy and with the defects of youthful intellect and health; with a defect which I am almost inclined to glorify into a positive virtue, that imperviousness to the morbid and unhealthy. Being what he is, it follows that even when he is playing the same composer one will have ever varying notions as to what he is best in. This is, of course, true of any pianist of marked individuality, but it is most striking in Bauer's case for two reasons. In the first place, his sympathies and antipathies are as marked as those of any other interpretative artist; and in the second he plays everything with such consummate musicianship, with so keen an appreciation of the purely musical side of the work; he so resolutely sets his face from any sort of faking and devotes himself to expressing the thing that he finds and sincerely feels, that the difference between his playing when his soul vibrates in accord with the music and when it does not is enormously magnified. When we listen to the fakir or the half musician (and few pianists are more than half musicians and often only half men) or the player without an adequate technique, we may be quite in the dark as to what music he really loves and feels, and we judge him by his handling of superficial details. With Bauer no such attitude is possible; he always goes as deep as he knows, and there is no possibility of mistaking what he has found and what has moved him.

When I hear Bauer I cannot help incessantly comparing him with Lamond. Lamond is perhaps a little more fiery—indeed, one of his principal characteristics is an energy which is slightly crude, untamed; and Bauer is broader, mellower. Breadth, indeed, is one of his most striking qualities. He would rather go to the other extreme than niggle. His conceptions of whole works are on a large scale, and every phrase in each work is treated on a proportionate scale. If such a thing were possible, a man with a fine sense of the structure of music and no feeling whatever for its content could enjoy Bauer's handling of masterpieces. This is as it should be. In a great work the thing expressed cannot be detached from the medium in which it is expressed; every creative artist rejoices to work in his own medium as well for its own sake as what he has to say, and a perfect pianist must make us feel the beauty and strength of the medium as well as the thing said. It is given to few musicians to attain to a sufficient dexterity of finger, arm and wrist to do justice to the material (so to speak) of the masterpieces; most musicians are content to indicate rather than communicate what they see before them; but Bauer can do justice to both sides of more music than any other pianist now before the public. I suppose Rubinstein was like him in this.

It is unnecessary to go into raptures over Bauer's virtuosity. Feats of gymnastics he can do as well as anyone.

But I may point out one remarkable thing. Even when he is doing things which are only comparable to a juggler keeping a score of plates spinning in the air one never misses the feeling that it is a musician as well as a juggler at work. It is the musician who insists on the tone being kept clear, round, full; it is the juggler who keeps the fingers flying at the proper speed. It may be asked why a musician should juggle at all, why he should want to be a virtuoso. Well, the pure virtuoso is a detestable creature, I admit, but we must recognize that no man or woman can gain a sufficient mastery over the keyboard to interpret the great music without having a genuine love for virtuosity. Just as I have said the composer must rejoice, for its own sake, in the medium he works in, so must the interpreter love what we may call the purely mechanical side of his business. A great pianist often plays virtuoso pieces not simply because the public want them, but because he himself wants them. The human brain is a most complex thing, and to be a great pianist demands a very complex brain, indeed. There must be the poet, the man of temperament, the intellectual man, and the man who takes the same delight in making his fingers fly as one takes in skating. We don't want to be reading poetry all day long; we love to use the other side of us, and getting on our skates skim over the ice at 60 miles an hour, more or less. Bauer has not, to my knowledge, indulged in that sort of thing much in public, but he occasionally gratifies his muscles. When he does there is no faking; no half heard arpeggios over a thundering bass; no inaudible, if rapid, scales. The thing, as I have insisted elsewhere, is done.

Finally this young pianist has one quality which ought to recommend him to the public. He has buoyancy. He seems to be enjoying himself, and he communicates his enjoyment to his listeners. I have heard pianists who, even if they had been ten times as great, could never hope to do anything save depress their hearers; I have heard singers and fiddlers with the same unlucky gift. Listen to David Bispham or Denis O'Sullivan, and you discover in a moment that they are going to drag you along with them by dint of sheer high spirits; even if they were not fine singers you would, after a fashion, enjoy yourself. The same is true of Bauer. And with buoyancy, brains, temperament, incredible nimbleness of finger and flexibility of wrist and strength of arm, he ought to go far.

JOHN F. RUNCIMAN.

ALTA YOLO.—Alta Yolo, the California prima donna contralto who has already sung with marked success with Duss and his band at St. Nicholas Garden, and with the Kaltenborn Orchestra, will make her next appearance with Shannon's Twenty-third Regiment Band at Manhattan Beach next Sunday afternoon and evening, Manager J. W. McKinney having engaged her for a series of sacred concerts.

A MUSICIAN (a lady), well known, with superior antecedents, long experience and study abroad with leading musicians in the great art centres, and acquaintance in musical and social circles, having now connected herself with a well founded enterprise for real American home life and European study abroad, and at present engaged in one of the leading music schools of Dresden, desires to take with her a select number of young ladies for musical study. Special opportunities for a concert career. Lectures on music and art; visits to museums and galleries; chaperonage for travel; expense of board, lodging, light and fuel; use of piano; French and German; \$10 per week. Highest references given and exchanged. Address by letter DRESDEN, 530 Fifth avenue, New York.

ARTHUR



HOCHMAN

MANAGEMENT

ANNA MILLAR,

540 Fulton Street,
BROOKLYN, N. Y.

WISSNER PIANO USED.



DUSS

DIRECTION: R. E. JOHNSTON.

NEW YORK: The St. Nicholas, May 26 to Oct. 1, 1902.

BUFFALO: Convention Hall, Oct. 6 to 12, 1902.

PITTSBURG: The Duquesne, Oct. 17 and 18, 1902.

Press Praise Too Ponderous to Print.

New York Offices: The St. James Building, Broadway and 26th Street.

Mrs. HELEN TRUST
SOPRANO.

Vocal Recitals in English, French, Italian.

33 Grove End Road,
St. John's Wood, London, England.

CONCERT DIRECTION

ROBERT STRAKOSCH

56 Rue La Bruyere, PARIS.



CINCINNATI, August 9, 1902.

JOSEPH SURDO, who at the Golden Jubilee Saengerfest in 1899 was honored by having his "Flag Song" sung by a children's chorus of 3,500 voices, and accompanied by an immense orchestra of 130 musicians (the combined forces of the Cincinnati and Thomas Symphony orchestras, will be honored this time by the Fall Festival Association. His musical setting of that matchless Psalm, the Ninety-sixth, will be performed by an adult chorus of more than 1,000 voices at the sacred concert during the festival, and accompanied by an augmented orchestra. The orchestration has been made as modern and effective as possible without destroying in any way the lofty religious sentiment in the Psalm; while the composition itself is said to be expressive of the deepest emotion and the highest exaltation.

Two principal themes run through the entire composition, one of exaltation and the other of worship. After a short introduction the altos and basses, on the words, "O sing unto the Lord a new song," announce in unison the opening theme (D major), to which is given in the accompaniment a flowing descending bass. After a sudden transition to F sharp major, there is a short subsidiary theme, at the end of which a short trumpet flourish introduces once more the opening theme now sung by all the voices in one grand unison. The previous subsidiary theme in F sharp major occurs again, the voices now moving in interesting counterpoint. On the words, "For the Lord is great," there is a melody which is strictly Italian because of its spontaneous flow and varied modulations. This is followed by a slow, mysterious part on the words, "He is to be feared." In this there is expressed the horror and awe in which the heathen nations stand when contemplating a being not of love and mercy but of thunder and destruction. On the words, "For all gods of the nations are idols," an agitated part expresses the anger of the psalmist at the thought that all the nations are turning to idolatry; but at the close of this and in beautiful contrast to the other, there enters again the theme of exaltation on the words, "But the Lord made the heavens." Here all the vocal and orchestral resources at command are made use of in a grand climax. After this, a subdued part on the words, "Honor and majesty," pictures the holy quiet and sublimity of a cathedral where penitent souls in tranquil meditation and adoration wait before the Lord. Then, after a short bridging over to the Coda, which is both massive and brilliant, part 2 begins with the theme of worship played by the oboe. Here on words, "O worship the Lord in the beauty

of holiness," the altos sing in detached phrases, as though the souls of the worshippers linger in holy contemplation of the beauty of holiness in the Lord's presence. Now a short interlude in a quicker movement introduces all the voices; the altos and basses taking up the theme of worship in a broad and majestic style, and the sopranos and tenors the counterpoint. On the words, "Say among the heathen," a peculiar rhythm in the orchestra gives to this part Oriental color, after which there is a gradual working up on the words, "Let the heavens rejoice and the earth be glad." The stormy part on the words, "Let the sea roar and the fullness thereof," is now reached; and here the orchestra is made to give the picture of that awful commotion of the mighty deep when its fury is once aroused. A light and joyous part now follows on the words, "Then shall all the trees of the wood rejoice before the Lord." Then in broken phrases the chorus sings the promise of the "Messiah" (à capella). The antiphonal effect here between orchestra and voices on the words, "For He shall come to judge the earth," is sublime. After another passage used as a bridging over, the Coda is sung again, and the composition ends brilliantly.

Joseph Surdo is, like many of those who in America fight the battles of the beautiful, of European blood and birth. He is an Italian, and carries in his every fibre the aesthetic instincts of that gifted race. He was born in Brindisi (in the Apennines) in 1870. His very infancy was steeped in music, and his ancestors had been celebrated in music, sculpture and painting. Mr. Surdo graduated (Kenyon Military Academy in 1886) from Woodward High School in 1889, and from the College of Music in 1895. His Cincinnati instructors are among the foremost in the world. They were Miss Kate Funk, S. E. Jacobsohn, J. A. Brockhaven, Leandro Campanari, Jacques Sternberg, Dr. Elsenheimer and Frank van der Stucken.

Surdo was for three seasons (1893-4-5) director of the Price Hill Orchestra; for a number of years conductor of chorus at the Epworth Heights Encampment; director of the Kermess at Music Hall in 1892; was two years assistant professor of violin under Campanari at the college (1894-95); was sub-director with van der Stucken of the chorus at the Children's May festival in 1897, and has been for eleven years one of the instructors and supervisors of music in the Cincinnati public schools, which position he still holds.

Mr. and Mrs. Chas. A. Graninger, of the Auditorium School of Music, have acquired possession of the old Conservatory of Music property, Fourth and Lawrence streets, and will there conduct a new school under the name of Ohio Conservatory of Music. It is an incorporated institution, and the incorporators are among the most prominent of citizens. It was, of course, necessary to drop the old name, "Auditorium School," as it has application to a particular location only. The new undertaking, it is understood, has solid financial backing. Mr. Graninger will be director of the Ohio Conservatory, and Mrs. Graninger its business manager. In connection with an efficient matron, she will have special supervision of the boarding department. The number in the latter will be limited, and it will be conducted more like a family home than a public institution.

Members of the faculty so far engaged are the following: Georg Krueger, piano department; J. A. Brockhaven, theory and composition, and also operatic classes; James E. Bagley, a pupil of Shakespeare and Cortesi, who was a teacher in New York for twelve years, head of the vocal department; Harry Kopp, 'cello; Henry Froehlich and Adolf Hahn, violin; Virgil Alonzo Pinkley, in charge of the elocution department, assisted by Mrs. Marie Louise Pinkley, Miss Lucy M. Lambdin and Frank Preston Garrison. The faculty of the Auditorium School will be retained, including Miss Nettie K. Oppenheimer, elocution; Miss Laura Weiler, voice; Miss Jessie Gardner, Miss Dorothy Cohn, piano; Miss Nellie T. Splain, piano junior department. Mr. Graninger will also teach in the piano department. The session begins September 10. The old Conservatory building is being thoroughly renovated, the hall enlarged and such improvements are being made as will make it a genuinely modern institution in all its equipments.

Dr. N. J. Elsenheimer and J. W. Hubbell scored an artistic success during their stay in Monteagle Assembly. The College of Music of our city had taken charge of the music department and sent one of its best teachers there to assume the responsibility of a piano teacher and pianist. Dr. Elsenheimer, assisted by Mr. Hubbell, one of Mr. Mattioli's most promising students, was heard in four different concerts. He played compositions of Beethoven, Mendelssohn, Grieg, Chopin, Field, Wagner, Schumann, &c., and received so much applause that he had to give several encores after each group. His readings of Beethoven, Chopin and Wagner were greeted with the greatest enthusiasm, and judging from the applause and the encouragement of the people he will be engaged in several leading cities of the South for concerts and lectures. Mr. Hubbell scored a triumph with Dr. Elsenheimer's dramatic ballade, "Bel-sazer," and also in the closing scene of the first act of "Pagliacci." A future was predicted for the talented young singer, who during the last two seasons has given such evidence of genuine talent. Altogether, the College of Music is to be congratulated on the success of its home talent. Dr. Elsenheimer returned Saturday, August 9, and will spend the balance of his vacation at home, working on several compositions and preparing himself for concert work.

The return of Adelaide Norwood to the opera company of Chester Park was quite an ovation for the popular prima donna this week. "Cavalleria Rusticana" was selected for her, an opera which is of interest at present, as its author, Pietro Mascagni, is preparing to visit this country. Miss Norwood's success as Santuzza was indisputable. She sang the role with the utmost artistic effect, and infused into the part that warm Southern fervor with which it was composed. Technically no fault could be found, as her voice was at all times equal to any climax required of it, and frequently her rendition of the more intricate passages called forth warm and repeated applause. Her support was all that could be desired, and the famous intermezzo was ably read by the orchestra.

Mlle. Ricci shared fairly of the honors of the evening with her singing in the third act of "Lucia di Lammermoor." Miss Holmes and Mr. Clark, with the other prin-

RAFAEL

JOSEFFY.

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

"THE SCIENCE OF THE ART OF SINGING."

Revised, Enlarged and Combined Second Edition of

"VOCAL ART," by Anna Lankow. Price, \$1.50. On sale at BREITKOPF & HARTZ, 11 East 16th St., New York, and all Music Stores.

The Lankow Studios, at 800 Park Avenue, New York City, are closed from June 1 until October 1, when lady pupils will be received for instruction by Madame Lankow's assistants, Mrs. Jennie K. Gordon and Miss Mary N. Berry, and gentlemen pupils by Mr. Sylvester T. Ritter.

Madame Lankow is going abroad to place several finished pupils. She returns and resumes her work on November 1.

Concert Direction . . .

W. ADLINGTON,

22 Old Burlington Street,
LONDON, ENGLAND,

SOLE AGENT FOR

I. J. PADEREWSKI

And other eminent Artists,
Vocal and Instrumental.

TOURS and CONCERTS ARRANGED.



MINNIE

HUMPHRYES

Soprano—Concert and Oratorio

Personal Address: 634 Eleventh Street, BROOKLYN, N. Y.

Telephone, 573 South Brooklyn.

Under Management REMINGTON SQUIRE, 125 East Twenty-fourth Street, New York.

ARTHUR VAN EWEYK

AMERICAN BARITONE.

(Leipsic Gewandhaus, Berlin Philharmonic, Singakademie, Bremen Philharmonic, Etc.)

IN AMERICA:

Address BERLIN, W.

October, November and December 1902. Pallas Strasse 16.

EDNA GOCKEL, Pianist.

Address, Birmingham, Ala.

PRODUCTION.

STYLE.

REPERTORY.

Mr. HERMANN KLEIN.

Studio for Instruction in Singing.

154 WEST 77th STREET, NEW YORK.

Among those artists who have at various times honored Mr. KLEIN by studying works, &c., &c., with him are the following:

Madame ADELINA PATTI,
Madame GADSKI.
Miss MARQUERITE MacINTYRE,
Madame SCHUMANN-HEINK,
Mr. BEN DAVIES,
Mr. JOSEPH O'MARA,

Miss ELLA RUSSELL,
Miss ESTHER PALLISER,
Madame ALICE ESTY,
Mlle. OLITZKA,
Mme. CLARA POOLE-KING,
Mr. EUGENE OUDIN.

cipals, participated in the sextet and acquitted themselves splendidly.

Fully 15,000 people took advantage of the beautiful weather last Sunday to enjoy the bracing ride on the river to Coney Island, where, besides the many permanent amusement features, there were two popular concerts, a good vaudeville show and a game of baseball. The show in the free theatre was of the usual high class offered at Coney, the feature of the bill being the Bolli, who made such a hit last week singing selections from "Il Trovatore." This week they are appearing in a scene and duets from "The Barber of Seville," also introducing the famous Toreador Song from the opera of "Carmen." That the singing of this couple is appreciated by the patrons was shown by the enthusiastic applause which was accorded them at both performances yesterday. For an encore Madame Bolli, who has a rich, musical voice, sang "My Old Kentucky Home," winning the most enthusiastic applause.

Miss Lontine Hamilton, of Oxford, a pupil of Oscar J. Ehrhott, has accepted the position of soprano in the quartet of the First Presbyterian Church, Dayton. She succeeds Miss Clara Turpen.

J. A. HOMAN.

MARK HAMBOURG.

REPORTS continue to reach this country of Mark Hamburg's great success in concerts and recitals in the larger European cities the past season. He played with great success at Paris with the famous Lamoureux Orchestra the Saint-Saëns Concerto No. 4. In London he played the Tchaikowsky B flat minor Concerto with orchestra under Nikisch at the last annual musical festival and also scored a triumph.

His tour in America will begin November 26 at Carnegie Hall, at which time he will be the soloist at the concert announced by the Philadelphia Orchestra, under the direction of Fritz Scheel. This orchestra will also be heard for the first time in the cities of Baltimore and Washington early in December, and Hamburg has been engaged for all these concerts. He will also be the soloist in a pair of the Philadelphia concerts.

Other concerts booked for Hamburg the past week include appearances with the Chicago Orchestra, Theodore Thomas conductor, and Cincinnati Orchestra, Frank van der Stucken conductor.

The following are interesting press clippings:

There is a great attractiveness in Mark Hamburg's piano playing. Mr. Hamburg's style has been compared to that of the late Anton Rubinstein, and in the character of the individuality he imparts to the interpretation of works by the masters of piano music there certainly is a resemblance.—London Daily Reference, December 22, 1901.

Mark Hamburg's recital yesterday at Queen's Hall more than proved his right to be ranked among the phenomenally gifted artists whose temperament has enabled them to achieve the position gained by the Rubinstens and Paderewskis of their order. His readings of the Beethoven "Appassionata," Schumann's "Faschingschwank aus Wien" (a work too seldom heard), and a group of Chopin pieces revealed technical, imaginative and poetical qualities of a very high order. It was not always necessary to agree with the young artist's rendering of certain crucial phrases, but, even when doubts occurred, it was impossible not to recognize the sincerity of the artist, and the consistency (and from his point of view, validity) of his readings. Unless we are very much mistaken Mark Hamburg will eventually (he is at present in his early twenties) attain a position among twentieth century pianists that will make history.—London Observer, October 20, 1901.

FLORIZEL TO EUROPE.—The youthful violinist Florizel leaves Boston on the Cambrian, of the Dominion steamship line, August 16. He will remain in Europe for some time.



BLANCHARD ART BUILDING,
LOS ANGELES, Cal., August 4, 1902.

LOS ANGELES should have, and could have, under favorable conditions, a splendid choral society. The fact that this city possesses choral material of a decidedly excellent sort has time and again been proven by the handsome responses made to the spasmodic efforts toward organizing choruses. Unfortunately, just as these really creditable bodies of singers—or better, for the most part the same body disintegrated and reincarnated—is fairly on the way toward the attainment of good work, presto! with hardly more cohesiveness than a bubble they vanish. The oldest secular musical organization of Los Angeles is the Treble Clef Club. This was organized in 1888, and for a number of years was the most important factor in the musical life of the community. For about a decade good work was done by the club under the directorship respectively of Mrs. Jira Cole, Frederick Stevenson, and the late John Dunster. Internal dissensions about five years ago nearly disrupted the organization and weakened it by a division of its members. Mr. Dunster had a large following, which reorganized as the Cecilian Club, and gave some interesting concerts—two I believe. Ill health and death of the director ended the existence of this promising organization. The Treble Clef Club has continued in an indifferent sort of way, and without exerting any important influence. Last season J. B. Poulin was elected director, and is desirous of building up the club. He has met with some measure of success, but has much ground to cover before the society can ever attain anything like its former strength. Some good choruses have been organized here for "Las Fiestas." Fred A. Bacon has met with pronounced success in securing excellent choral material on various occasions during the past few years for the production of oratorios, and Los Angeles is much indebted to him for his work in this direction. However, managerial burdens and musical direction are too exacting to be both assumed by one man, and much of the good accomplished by Mr. Bacon has not proven of as fruitful and permanent a nature as should have been the case.

What I think we need most along the line of good choral work is some organizer capable of not only bringing together good musical material, but also of infusing into such a body of singers a spirit of personal interest in the welfare, musical and otherwise, of the organization, and place the society on a businesslike footing, with its duly elected officers and with sufficient financial guarantee to insure it against disruption the moment a deficit occurs in the treas-

ury, a thing only too likely to occur sooner or later. One of the most earnest advocates of good choral work here is the erudite Los Angeles Herald critic, Mr. Kuble, whose able pen has been no small factor in the encouragement of good music in this city.

The concerts and "preludes" at the recent Long Beach Chautauqua Assembly furnished the only musical happenings of interest that have occurred for some time hereabouts. The music furnished is said to have been in some respects the best ever given at the assemblies. Among local organizations participating were the Congregational Orchestra, Morton F. Mason directing, in the absence of Director Mead; the Woman's Orchestra, Harley Hamilton, director; the Aerial Quartet and the Euterpean Male Quartet. One of the features of the assembly was the closing concert given by a large chorus, with orchestral support, under the direction of Fred A. Bacon. Among the many participating soloists who were well received were Mme. Geneva Johnstone Bishop, Anna Virginia Metcalf, Miss Goodman, Miss Sibyl Conklin, Miss Heartt, Miss Knox, Charles A. Bowes, William James Chick, W. Francis Gates, J. Wheaton Leonard, J. Clarence Cook and others.

Mr. and Frank H. Colby gave an organ and song recital in Pomona, Friday evening, August 1, before a large audience. The occasion was the dedication of a new organ at the Presbyterian Church of that pretty city.

Johan Haas-Zinck, till recently a leading member of the Royal Opera, Copenhagen, Denmark, has been engaged as tenor for the choir of the Church of the Unity. Mr. Zinck is an old favorite here, having been prominent in church and concert work in Los Angeles before his departure for Europe five years ago.

Eugene Cowles and his excellent company of artists, who come to the coast under Blanchard & Venter's management next season, will doubtless be one of the attractions in the Imperial course.

Edward Baxter Perry, the pianist and lecturer, will make his third annual visit to the coast next fall, and will give recitals here and in other Southern California towns during October.

Mrs. Jennie Twitchell Kempton entertained a gathering of local musicians at her studio Monday, July 28, in honor of Mr. and Mrs. Horatio Cogswell, of San Francisco.

Mme. Geneva Johnstone Bishop entertained at her studio, Friday afternoon, in honor of Miss Gertrude Hatch. Miss Hatch, who has been a student under Madame Bishop's tuition during the past two years, has a voice of phenomenal range, sweet but of small calibre.

Madame Bishop has reconsidered her intention of remaining East next year, and will return to Los Angeles next fall.

Julius Albert Jahn is actively interested in organizing a chorus for a capella work next fall.

Harley Hamilton, director of the Los Angeles Symphony Orchestra, has returned from an extended Eastern trip.

R. U. BATO.



MARK HAMBOURG.

American Tour 1902-1903.

(Beginning November, 1902.)

Address all communications to

BERNHARD ULRICH, Representative,
MUSIC HALL, BALTIMORE.

Knabe Piano used.

MARY MÜNCHHOFF

Prima Donna Soprano.

FIRST AMERICAN TOUR.

SOLE MANAGEMENT,

HENRY WOLFSOHN,

131 East 17th Street, NEW YORK.

"MARY MÜNCHHOFF

is on the concert stage what Patti was on the operatic stage —

A Prima Donna Assoluta."

Thus writes Hermann Kipper, the well known critic of the *Cologne Volks-Zeitung*.

Dr. OTTO NEITZEL, of the *Cologne Zeitung*, one of Germany's greatest critics, writes :

"Mary Münchhoff is indeed a sharply defined personality, and an artist of the highest perfection."

Professor ADOLPH RUTHARDT, of the Leipzig Conservatory, after Miss Münchhoff's appearance in the Gewandhaus, says :

"Rarely does one see a singer at the beginning of her artistic career so take by storm the leading concert halls and win for herself a place in the front row of her most famous contemporary artists, as is the case with the young American singer MARY MÜNCHHOFF."

Dr. ALBERT FUCHS, the well known philosopher and critic of Danzig, says in the *Danziger Zeitung* of January 26, 1902, as follows :

Miss Mary Münchhoff, justly celebrated as a great singer, who is already well known to us in Danzig and has captured our hearts several times, appeared once more yesterday to a crowded house. There was not one place to be obtained in Apollo Hall. Once again we felt the fascinating influence of this magical, melodious, magnificently cultivated voice, every tone seeming supernaturally free from every particle of worldliness. Once again we enjoy the superb lyric talent of the artist, who is capable of displaying the most delicate emotions by modulation, and this is worthy of greater admiration than her unexcelled technical skill in colorature.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

AT no time in the eleven years' history of the Chicago Orchestra has the opportunity for usefulness been so broad as that which has been opened to it by the touring arrangement established for next season. This plan by which it comes to its great usefulness provides that the twenty-four regular programs in Chicago will be played on successive weeks, so that the Chicago season will be concluded in a little less than six months, following October 17. As Mr. Thomas will do no more traveling, the Chicago Orchestra, perhaps better known as the Theodore Thomas Orchestra, under which name it makes its tours, will be engaged for four weeks of tours and five weeks of festivals, under the direction of Frederick A. Stock, assistant conductor. Many of the cities to be visited were mentioned in these columns last week. The territory extends east to Ohio, northwest to South Dakota, and west and south to Colorado and Texas. Mr. Thomas places the utmost confidence in Mr. Stock, after the seven years that the gentleman has been with the organization. Certainly seven years of uninterrupted association should be sufficient to allow a talented musician to get in accord with the best traditions of the orchestra, and with Mr. Thomas' masterly treatment of the musical literature, in particular the classics. This guarantees the dignity of the programs to be given, and brings to American cities outside of Chicago the privilege of hearing seventy-five performances, where formerly but a few were possible. The arrangements of the tours and festivals are exclusively in the hands of Dunstan Collins.

The first Tuesday morning recitals of the American Conservatory are over. The fourth and fifth were among the best, bringing as they did two pianists of real talent and a new composition for violin and piano. Miss Clara Cermak studied piano for a few years with Mrs. Murdough, then spent four years at study in Prague. She is now under Mrs. Murdough's instruction again. She shows a desire to get heroic effects from her instrument, and she has a great power of reflection. It is the latter phase that will probably make her an exceptionable pianist.

Earl Blair is equally talented, but in a different style. His is the genius of musical beauty, pure and simple, and it is so individual as to seem unique. It places him among the elect, and, since he is both young and industrious, he is reasonably sure of getting somewhere. The last recital brought a new suite for violin and piano by Adolf Weidig, played by the composer and Miss Lulu Robyn. The suite has three movements marked Air and Intermezzo, Gavotte Finale. It is well written, generally well sounding, and it will prove useful to students for ensemble practice as well as for occasional performance in public.

Madame Ragna Linné also appeared in one of the above programs, singing a soprano aria from "Marriage of Figaro."

The recent farewell banquet given to Mr. and Mrs. Charles Clark was a notable occasion in many respects, but there was one feature that stood out far beyond the ordinary. It was the "congregational" singing of "For He's a Jolly Good Fellow," a "Stein" song and "Auld Lang Syne," in which the following long list of vocalists, more or less known to fame, participated: Daniel Protheroe and John E. Jones, of the Milwaukee Arion Society; Wm. H. Pontius, of the Dubuque Festival Association; Miss Elaine de Seelem, of New York; Mesdames Ragna Linné, Anna Groff-Bryant, Jenny Osborne-Hannah, Marie Forrest-Ganz, Helen Buckley-Leigh, Misses Alum and Florence Atkins, George Hamlin, Wm. W. Hinshaw, Holmes Cowper, Louis Evans, Herman De Vries, Vernon d'Arnalle, Frank B. Webster, Milton B. Griffith, Henry W. Newton, Frank Hannah, Geo. Powers, Wm. Beard, Victor Sincere, Emil Harris, Albert Boroff, Frederic Carberry, Frank Coffin, Elmer de Pue and Frederick Bruegger.

It was just a beautiful scoop for Mr. Clark to have all these song birds sing to him for nothing. At \$50 a minute, the regular market price for each of them, he would have been unable to hire them. As it was they may have hit some wrong notes, they may have paid little attention to the niceties of enunciation, but they sang with feeling, and they were glad to do it because he is a jolly good fellow. They wish he were coming back sooner.

Mme. Anna Spanuth has fully recovered from the accident which befell her in New York, and has returned to Chicago to take up teaching again. Madame Spanuth has made some success in the recent production of some of her plays.

Mrs. Theodore Worcester, pupil of Godowsky, has deferred her proposed trip abroad, and has placed herself under a well known management for the coming season. She will be heard in piano recitals frequently next winter.

The prospect is good for a new and quite pretentious conservatory of music on the North Side. It is probable that a musician-manager recently from Berlin will take a prominent part in it.

"King Dodo" opened its second season at the Studebaker Theatre last Saturday night to an enormous house. It

was the 500th performance of Gus Luder's merry opera. All the favorites of last year's performance reappeared.

C. C. Curtis, director of the Fine Arts Building, has returned from his vacation abroad and in the East.

Director John J. Hattstaedt will announce some important additions to the faculty of the American Conservatory for the approaching season.

IMPRESSIONS OF A FIRST

VISIT TO BAYREUTH.

BAYREUTH, JULY 25, 1902.

ENGLISH is not universal! I never imagined what a useful language German was until I arrived here yesterday and was only able to murmur "Danke" in reply to everything that was said to me. French may well be the language of diplomacy, but what on earth is the use of being a diplomat (in that respect) when you are anxious to inquire of a German railway conductor whether you have to change trains or not in order to arrive safe and sound at your destination? He only looks at you, mutters something, probably a swear word, and goes on punching tickets. I wanted to punch heads. First impressions! Inconvenience of not talking German; surprise at Teutonic scarecrow making genius; also at nature's capacity for inventing beautiful color effects. As regards scarecrows, the ones I have seen decorating Germanic potato patches are really marvels of sculptural skill; they reminded me of Hawthorne's Feathertop, beautiful seen from the exterior, but empty headed and rubbishy from within.

As for color effects. Some of those to be seen on the road from Paris to Bayreuth, via Bamberg and Wurzburg, are among the most beautiful I have ever seen. Red sandstone and red castles standing among the dark, mysterious green of enormous pine forests on the side of a mountain. At the foot winds a blue river, blue as the sky, which it reflects. At other times field after field of different shades of green, here tinged by a purple vegetable, here by a dark yellow, but never a spot of color to spoil the harmony of the whole.

I remember just three years ago at Monterey, Cal., standing with an artist, a lady, on a hill overlooking Carmel Bay and its beautiful old Spanish mission. There as here in Germany the same color effects were present; but, ah the pity of it! a bright yellow spot, large as a hand it looked, as we stood a mile and a half away, a field of mustard in flower, lay right in the middle of the picture framed by the limits of our vision, and behold the otherwise exquisite landscape resembled one of those awful German chromos of which Bayreuth contains an annoying superabundance. I got here last night at 5:30 p. m., after a journey of twenty-one hours, horribly slow. The train stopped everywhere. In the middle of the route the engineer pulled up to buy a biscuit at a little grocer's by the wayside—at least so I imagine. I could not understand anything else from the conductor's explanation. But as I said, my German is not my strongest point.

On arrival here I went straight to the lodgings procured for me by the Wohnungs Comité, and which I can highly recommend to Americans knowing a little German or French. The address is Ludwig Dietter, 6111 Bahnhofstrasse. This morning I went for a walk through the street of this funny little Wagner adoring and visitor worshipping burg. Was much amused by the cabs, with their one horse attachment. You must not think that the said cabs were originally built for one horse. Not they. Far too aristocratic is the home of Madame Wagner. They were built for two steeds, but horse flesh is scarce, therefore the one horse trots gently along on its own side of the shaft, leaving room for the other to be supplied by

ENGLISH TOUR
1902
SEPT. to JAN.

BLAUVELT

AMERICAN TOUR
1903
JAN. to JUNE.

— UNDER MANAGEMENT OF —

ROBERT NEWMAN, Queen's Hall, London,

AND

W. F. PENDLETON, 239 Broadway, New York.

the multiplying imagination of those who have been too long sitting at Vogel's, discussing Wagner over enormous beer glasses filled and refilled with the golden Pilsener.

I saw Siegfried Wagner this morning sitting in his carriage (with two horses), figuring out something on paper. Probably how much the great man's family could arrange to lose this festival.

First representation of the "Rheingold" takes place this afternoon, with the following cast:

Wotan Anton van Rooy
Donner Hans Schutz
Froh Aloys Burgstaller
Loge Otto Briesemeister
Alberich Fritz Friedrichs
Mime Hans Breuer
Fasolt Paul Bender
Fafner Johannes Elmlad
Fricka Luise Reuss Belce
Freia Olga Plewny
Erda Schumann-Heink
Woglinde Josephine von Artner
Wellrunde Maria Kumpfer
Flosshilde Otilie Metzger

There is a rumor that Siegfried Wagner is going to conduct. Woe is me!

Among the Americans whose names appear in the *Fremden Listen* up to date are: George A. Church, New York; Mrs. Schlapp, New York, and Miss Lesmsky, New York; Harry Learned, G. Stone Benedict and Miss Stone Benedict, Mrs. Sophie Patzowsky and Miss Jennie Patzowski, all of New York; Louise and Allen Norton, New York; Misses E. and A. Day, of Boston; Misses S. Thayer and P. Noyes, of Boston; Dr. and Mrs. Ophüls, of San Francisco; Carl Fiqué and wife, New York; Mrs. and Miss Wolff and Mrs. Herrman Broesel, of New York; James Newland, Washington, D. C.; Mr. and Mrs. Monk, Washington; Miss Clara Petersen, Chicago; Mr. and Mrs. William T. Thiers, Philadelphia; Mr., Mrs. and Miss H. W. Darvell, Mr. and Mrs. Welch, Boston; Henry Chase, Boston; Misses Safford and Saufert, New York city; Mrs. and Miss Tracy, New York; Mrs. and Miss Douglas Robinson, Mr. and Mrs. Frank Hagen, James H. Woods, Boston; Mr. and Mrs. Morley and Thomas Hansay, Saginaw; Misses Nelson and Highman and J. W. Wilson, Baltimore; Mrs. J. A. Reilly, Misses Snyder and Littleton, of Philadelphia.

Tomorrow I will send you an account of today's performance and complete the list of Americans.

ARTHUR BLES.

[To be continued.]

Miss Kate V. Wilson, one of the prominent vocal teachers of Washington, and the director of the Washington Ladies' Quartet, is spending the summer in Atlantic City.

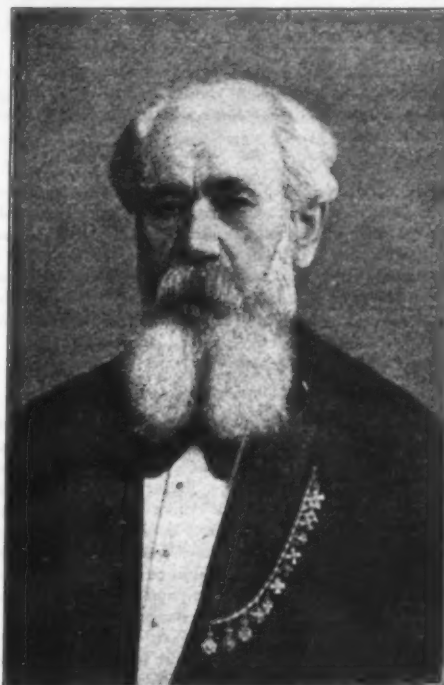
At Pavia next fall there is to be produced a new opera by Alfredo Soffredini. The plot is taken from Lamartine's "Graziella," which title it also bears.

MANAGER WANTED.—I need a manager who can place me in a limited number of concerts or oratorios; with musical clubs or societies, or in classical concerts as they may take place. I am willing to do some advertising to aid the business part of the proposition, but I am not willing to pay any money to a manager unless he renders actual service, which I will pay for when it is rendered, just as I would pay for a dress when it is delivered or for a volume of Brahms' songs when I receive them or buy them. Address "Regina," care of this paper.

Obituary.

Benjamin Bilse.

WHEN a man passes out of the public eye his achievements dwindle into a dim perspective. At his death these are once more rehearsed, and the younger generation is amazed at the rapid decline of prominence. Benjamin Bilse, who died on the 13th of last month, was musically a prominent man in his day, and his day was not so very long ago either. He was born at Liegnitz in 1816. After studying music he assembled an orchestra, which grew in size until it had sixty members—not a mean number in



BENJAMIN BILSE.

those days. With these he traveled and gave symphony concerts, interesting and much lauded. At the Paris Exposition he concertized with Johann Strauss and created much comment.

But his real fame dates from Berlin, where he gave popular concerts devoted to the classics, and also made propaganda for the works of contemporary composers. He paved the way for the younger school of conductors who agitated so valiantly the causes of Liszt, Wagner, Berlioz and others. Even if his readings were a bit pedantic his programs usually contained novelties; it was here that the young men of the day learned to know the symphonic poems of Liszt, the Berlioz compositions and the Wagner

excerpts. When Wagner went to Berlin he employed the Bilse Orchestra, and produced for the first time there the "Meistersinger Vorspiel," the "Götterdämmerung Funeral March," and the "Siegfried Forge Episode."

The men of the orchestra separated from their conductor in 1882 in order to found the present Berlin Philharmonic Orchestra. Bilse retired, decorated and honored, to his native city, Liegnitz, where he ended his days peacefully.

J. J. Watson.

Prof. John Jay Watson, a violinist-composer and musical director, died in Boston last Thursday. He was born in Gloucester on September 23, 1830, and was one of ten children, all of whom were musically inclined. Professor Watson was the founder of a conservatory of music, the name by which it was incorporated in New York in 1872 being The National American University of Music and Other Liberal Arts. As a composer he was the author of a number of works.

Amalia Wurmb.

A letter from Munich, Bavaria, just received in Boston, tells of the death in that city of Fräulein Amalia Wurmb, who had made her home in Boston in recent years. She was a native of Austria, and won distinction in Vienna in mezzo soprano roles, later carrying her triumphs to the various European capitals before coming to America. She made her first appearance in this country in 1880 at the great festival in New York, singing in the first production of Wagner's "Das Rheingold." She was a resident of New York for nearly twenty years thereafter. Many society women in Boston were among her pupils in her last years. She came of a noted Austrian family whose estates were swept away in the Austro-Italian wars.

Charles E. Pratt.

Charles E. Pratt, the accompanist and orchestra leader, died Monday evening at the Polyclinic Hospital. Apoplexy was the immediate cause of his death. Mr. Pratt was better known to the musical world in the days of Clara Louise Kellogg and Emma Abbott. He made tours with both of these American singers and with other vocalists of lesser fame. The deceased was born at Hartford, Conn., in 1841. Years ago he made some reputation as a composer. Mr. Pratt is survived by a daughter, Ilma Pratt, an actress.

Anna McDuff.

On Tuesday, August 5, 1902, at the home of friends in Brockton, N. Y., Mrs. Anna Magdalena Dufft, of Germany, aged sixty-nine years. Mrs. Dufft was the mother of Dr. Carl E. Dufft.

John White.

John White, organist and choir director of St. John's Protestant Episcopal Church, Jersey City, N. J., died last week at Lucerne, Switzerland. St. John's is the largest Episcopal parish in the State, having more than 1,300 members. Mr. White leaves a widow and several children.

FIRST AMERICAN TOUR OF THE GREAT ITALIAN COMPOSER AND DIRECTOR,
SIGNOR PIETRO MASCAGNI,
 DIRECTING HIS OWN
GRAND ITALIAN OPERAS,
 INCLUDING
CAVALLERIA RUSTICANA, L'AMICO FRITZ, RATCLIFF, IRIS. 160 people.
A Great Cast of Characters. Large Orchestra and Chorus.
OPENING METROPOLITAN OPERA HOUSE, NEW YORK CITY.
Wednesday Evening, October 8. Thursday Evening, October 9. Saturday Matinee, October 11. Saturday Evening, October 11.
 Management: MITTENTHAL BROS and S. KRONBERG. Office: Rooms 201-2 Knickerbocker Theatre Building, New York City.

SEASON 1902-1903—For Concerts, Recitals and Oratorio.

SEMBRICH,
SUZANNE ADAMS
 (Soprano Soloist Worcester Festival, October, 1902)
 AND
GADSKI.

MANAGEMENT
THE C. L. GRAFF CO.
 Carnegie Hall,
 NEW YORK.

CAMPANARI,
LLOYD RAND,
 His First Season in America.
LEO STERN
 AND
BISPHAM.



50 COLUMBIAN BUILDING,
SAN FRANCISCO, AUGUST 4, 1902.

THINGS are beginning to pick up a bit in 'Frisco, and the prospect is already good for a lively season of music. The Tivoli Grand Opera season is fairly launched with several new voices specially imported, and has done "Aida" and "Lucia" with the best cast heard in the house in years. The new voices are Miss Tina de Spada, Miss de Frote, de Padova, baritone; Marie Pozzi, d'Albore and the old favorites of last year are re-engaged, to the general satisfaction of the Tivoli's patrons. Collamarini, who is not near so large as last year; Russo, Agostini, Montanari, Dado, all will be heard again in a fine repertory of old and new operas. Paul Steindorff is still wielder of the baton.

H. J. Stewart has inaugurated his return to San Francisco with a step that cannot but be a benefit to music in our town. This is the forming and organizing of a choral society to be known as the Cecilia Choral Society, and which is to give monthly concerts in the big pavilion with programs of popular music. Twice a year oratorio will be heard, the first to be selected being "The Messiah" for the Christmas season. A feature of the society is the absence of all fees or dues, each member being required only to buy his own music for each event.

Sir Henry Heyman has returned to town and has opened his studio after a prolonged vacation in the south, where he was royally entertained by friends in Los Angeles, Santa Barbara and other places of interest.

Mrs. M. E. Blanchard has returned and has commenced teaching in her studio on Green street. The von Meyericks have been away also, but by now will have returned.

Musicians in 'Frisco are looking forward with deepest interest to the advent of Hambourg, who is to play to us this coming season. It was rumored here for a time that Ellis was in town arranging for the appearance of Melba on the Orpheum Circuit. One sees the impossibility or

rather improbability of such a move in the outset, yet it was believed by some and almost sworn to as gospel truth by a few. We hear some weird tales here in California at times.

Little Maurice Robb played a program of choice bits to me the other day, and his improvement was remarkable. Through all he is a simple child and is perfectly at ease in his work, but it is plain to discern the coming artist in all he does. Several Chopin waltzes were handled with veteranlike ease, and in all he does there is an enjoyable absence of self consciousness. His concert is a matter for early consideration. The lovely Liszt "Nightingale" is among his pieces in preparation.

Little Enid Brandt played to me for an hour last week on her new concert program, and in the Chopin Andante Spianato and Polonaise and the Liszt "Hungarian Fantaisie," No. 2, in which Mrs. Brandt took the second piano, her playing can be spoken of only as marvelous. She is only nine years of age and does not look that, and when one hears those tremendous arpeggio passages and octave runs taken with the abandon of a mature and practiced player, the wonder grows, and one can only exclaim: "How can such a child accomplish such marvels?" A concert tour has been decided on, and the probability is that New York will have a chance to hear this wonder of the West ere long.

MRS. A. WEDMORE JONES.

HUGO KAUN'S COMPOSITIONS.

GERMAN music papers are enthusiastic in their dissertations on some new compositions of Hugo Kaun, formerly of Milwaukee. Eugene Segnitz, in a recent issue of the *Musikalisches Wochenblatt*, of Leipzig, speaks in the highest commendation of the op. 32, a trio for piano, violin and 'cello in B flat major, published by Breitkopf & Härtel, of Leipzig. Mr. Segnitz cannot say which of the three parts is the best.

The op. 43 of Mr. Kaun are two symphonic poems based on Longfellow's "Hiawatha," the first being "Minnehaha," and the second "Hiawatha." These are published by D. Rahter, of Leipzig, and we have before us a large number of strong and favorable criticisms on these poems. They come from such authorities as Otto Taubmann, of the *Berlin Boersen Courier*; W. Tappert, of the *Kleines Journal*; Taubert, of the *Poste*; all Berlin papers, and they indicate that Mr. Kaun has been doing great work in symphonic writing. This is a source of delight to American musicians who are acquainted with his capabilities.

DIRECTOR WANTED.—An established conservatory of music in a large Western city is prepared to negotiate with a competent and experienced musician, who is to take charge as director. He must be known as an accomplished musician, and at the same time a man of business sagacity. Replies may be sent to the Editor in Chief of THE MUSICAL COURIER, 1135 Broadway, New York.

NEW HAMPSHIRE MUSIC

TEACHERS' ASSOCIATION.

The Weirs, N. H., August 4, 5, 6, 7, 8, 1902.

THE New Hampshire Music Teachers' Association held its thirteenth annual meeting in Music Hall, The Weirs, N. H., last week, August 4 to 8, inclusive.

The list of artists taking part is a notable one, and the lectures and concerts eminently instructive and enjoyable. Two lectures by Miss Mary Phillips Webster, "Evolution of the Pianoforte" and "Music in England in Shakespeare's Time," with illustrations on the harpsichord, clavichord and spinet, proved to be of great interest and no little profit musically.

Madame Julie Rivé-King gave a piano recital on Thursday afternoon. This was the first appearance of this pianist at these meetings, and the furor she created she may well be proud of. The numbers on the program displayed her catholicity of taste and versatility. Her technic, temperament and reserve force were wonderfully manifest, and the audience was quick to appreciate it, not leaving the hall until Madame King had added three numbers in the way of encores to an already long program.

Emanuel Fiedler, violinist, played in two concerts, and was very successful.

The other concerts of the week were "In a Persian Garden," with miscellaneous numbers, an orchestral concert, and Verdi's "Manzoni Requiem."

Miss Hildegard Hoffmann, soprano, left a multitude of friends she made at this, her first appearance in New Hampshire.

Miss Adelaide Griggs, contralto, was also eminently successful. Her work in the Requiem—a work for which she is well suited—will be long remembered by all who heard her.

John Young, tenor, was also a stranger when he came, but had many friends before he left. His solo work in the "Persian Garden" and Requiem was of highest, artistic excellence.

Frederic Martin, bass, was not a stranger, having sung at last year's meeting. He maintained the high reputation he has in New England, and his singing in the Requiem was such that too much cannot be said of it.

There were others of lesser fame who took part, but space will not allow mention individually.

Miss Anna Melendy was the pianist in the "Persian Garden" and the Requiem. Miss Ada Aspinwall was also one of the accompanists.

The N. H. Philharmonic Orchestra, twenty pieces, furnished the accompaniments in the Requiem.

The chorus, which was the best ever had at these meetings, numbered 100.

With the exception of one on the board of management, the officers re-elected at the business meeting Thursday are the same as last year, and are as follows: President, E. G. Hood, Nashua; secretary, Harry C. Whittemore, Manchester; treasurer, Ernest C. Cloutman, Dover; board of management, E. G. Hood, Nashua; Harry C. Whittemore, Manchester; E. T. Baldwin, Manchester; F. H. Osgood, Laconia; E. M. Temple, Nashua.

Those taking part in the week's concerts were Miss Hildegard Hoffmann, New York, soprano; Miss Alice Frances Parker, Concord, soprano; Mrs. Emma Stone-Maynard, Nashua, soprano; Miss Adelaide Griggs, Boston, contralto; John Young, New York, tenor; Frederic Martin, Boston, bass; Mme. Julie Rivé-King, New York, pianist; Mrs. Louise Lathrop Mellows, Manchester, pianist; Miss Anna L. Melendy, Nashua, pianist; Miss Ada M. Aspinwall, Concord, pianist; Harry C. Whittemore, Manchester, pianist; Miss Mary Phillips Webster, Boston, lecturer-pianist; Emanuel Fiedler, Boston, violinist.

The Mendelssohn Trio Club.

(INCORPORATED.)

Alexander Saslavsky, Violinist,
Victor Sörlin, Violoncellist,
Charles Gilbert Spross, Pianist.

For Terms and Open Dates address VICTOR SÖRLIN,
188 West 84th St., New York City.



**ANTONIA
SAWYER,**

Contralto.

1690 Broadway,
NEW YORK.



Frederic Lamond
PIANIST.

First American Tour begins October, 1902.

Business Manager: GEORGE W. STEWART,

120 Tremont Street, Boston.

MASON & HAMLIN PIANOFORTE.

MORE VIRGIL RECITALS.

THE students at Mrs. Virgil's school are having a feast of music this year. The fourth recital of the summer series was given on last Monday evening. Master Hans Barth Bergman and Miss Laura Race were the players. They did very good work. Miss Race entered the school two years ago at the age of twelve or thirteen in a class of little pupils taught by Mrs. Virgil. After one term she passed to C. Virgil Gordon as a private pupil, and has continued under his able instruction ever since. She now has a good velocity (over 1,100 notes per minute) and a large repertory, consisting of over thirty classical compositions, which she not only plays but interprets.

Hans Barth Bergman, Mrs. Virgil's little protégé, was in good form. This little fellow has a superb bearing at the piano, and plays with his whole heart and soul, like an artist. He has a good perception of tone and produces beautiful legato effects and a splendid singing quality in his melody playing, and, of course, entirely without pedal, as his little legs are not quite long enough to use the pedals and yet maintain a comfortable sitting posture. Mrs. Virgil hopes to repeat this recital.

LECTURE RECITAL BY ROBERT COLSTON YOUNG.

This recital, which occurred on Wednesday afternoon, July 27, was an instructive and charming affair.

Mr. Young first played the principal motives in a piece, and then explained the meaning which was intended to be conveyed. After which a conception of the entire piece was given, followed by an excellent and in many cases a remarkable interpretation.

Mr. Young is a broad player, full of temperament. His interpretations are sincere, fervid and interesting and well worthy of imitation.

This recital is the fifth one of the summer school series given at Mrs. Virgil's School.

LECTURE BY C. VIRGIL GORDON.

The subject of C. Virgil Gordon's lecture for Friday afternoon, July 31, was "The Suite," and its origin and development. The lecture was highly educational and instructive, and was also very enjoyable. Mr. Gordon was very much at home with his subject, and presented it so clearly as to hold the attention of his audience completely. Illustrations were given by several pupils in the school, Mr. Gordon himself, however, playing the majority of the pieces. It is needless to say that they were carefully and thoughtfully chosen and that they were well presented.

This was the third lecture of the summer school series given by Mr. Gordon for the benefit of the many teachers who are taking the special summer course with Mrs. Virgil and her able corps of assistants.

MINER WALDEN GALLUP.

This talented young lad gave a recital on Wednesday evening, August 6, to a delighted audience which was warmly enthusiastic. Recital Hall was filled to overflowing in spite of the threatening weather. Master Gallup shows a marked improvement in the depth and character of his playing, his best numbers being Chopin preludes, which were charmingly and artistically given.

However, both the Beethoven Sonata and the Liszt Rhapsodie showed a wonderful and masterful execution, and a remarkable conception for so young a player. His

playing was most warmly commended on every side. He responded to several encores, giving the "Hunting Song," by Mendelssohn, as encore after the Rhapsodie.

Master Gallup was assisted by Paul J. Fortin, violinist, and director of music at the Georgia Normal and Industrial College, Milledgeville, Ga.

Mr. Fortin is an excellent violinist, whose playing gave the audience much real pleasure. Both of his numbers were encored. Robert Colston Young was the accompanist. This was the sixth in a series of recitals given especially for the teachers and others who are taking the summer course at the school. Miss Bessie Benson will play the next recital during the week of August 18.

VARIATIONS WITHOUT A THEME.

RICHARD STRAUSS and Colonel Heyden-Linden were decorated by the German Emperor. Colonel Heyden-Linden recently won the Grand Army Steeplechase at Hoppegarten, near Berlin.

This is the dry season for Berlin music critics. We met one not long ago in the suburbs. He was attired in a frock coat, yellow shoes, winter waistcoat and straw hat. There was frost in his hair and a tear in his eye. We led him safely to shelter.

Patti gave a coronation concert. It was bad taste to remind King Edward of his age.

There has been discovered in the crowded East End of Berlin a young American who is not studying music.

Miss Leipsic—"Do you play Brahms?"
Miss London—"Is it anything like Ping Pong?"

A recent popular American novel speaks of "Music of the Soul." The author must have ingrown ears.

What is the difference between a music publisher and an American composer? The publisher eats.

In an English musical weekly a Mr. Winn attempts to tell young men "How to Become a Great Pianist." Mr. Winn suggests as a good beginning serious music study in Berlin. Young man, we can advise an easier and a more effective method. With a sharp knife slit the lower ends of your trousers and make of them long bunches of fringe. Throw away your cuffs, and with a moistened forefinger write your autograph on your collar. Let your hair grow until you can tread on it with your heels. Make a cravat of your sister's waist sash. Wear one yellow laced shoe and one black button shoe with two buttons. In place of suspenders wear a piece of string and a rusty nail. Tear the crown and the brim from your hat. Put your elbows in the soup dish. Dive into the cinder box. When you have done all this, O Young Man, you will be an average Berlin music student, and this signifies that you are on the only road which leads unerringly to the pianistic Parnassus.

Teacher—What are the staple American exports to Europe?

Bright Pupil—Meats, fruits, cereals and steel rails.

Teacher—Correct. What are the staple American imports from Europe?

Bright Pupil—Toys, beer mugs, bad Pilsener, Paderewski, Calvé and Lilli Lehmann.

In Persia there are harems and no pianists.

Musicus—What do you think of Brahms' First Symphony?

Cynicus—I don't.

For the benefit of the young lady next door, who objects to closed windows, we publish herewith a short but exceedingly valuable set of rules, entitled "When and How to Practice Singing":

I. Never practice in the forenoon. It is too early.

II. Take long walks in the afternoon and return home for tea.

III. Never practice after tea. It is too late and the vocal cords need rest.

IV. Whenever you feel like singing Gounod's "Ave Maria" or the "Holy City" go to church.

V. Always practice with the mouth closed, but never hum.

VI. When practicing a trill put your head under the bed clothes. If the neighbors can hear you you will some day be a great Wagner singer.

VII. Practice with the mind. Do not use the voice. To sing with the head is consummate art. See manuals of musical science.

VIII. Always practice Wagner in the woods. The closer communion with nature will lend you inspiration.

IX. Whenever you feel like practicing don't do it. This will develop strength of character without which no singer ever became great.

A gentleman who teaches in New York has invented a "Voice Rectifier." A cargo of this invention should be sent immediately to the Berlin Royal Opera.

Gruff—Well, I must say I like the old, old time songs best.

Stuff—Why so?

Gruff—Nobody sings 'em.

An ambitious miss writes to a musical monthly: "How can I learn to play my music without the printed notes?" Memorize it, we should say.

A popular Berlin paper prints an article on "The History of the Penny Flute." Has it a history?

An educational musical journal devotes considerable space to an article on "The Relation of the Teacher Toward the Pupil." It would seem to us that the point depends largely upon the promptitude with which the pupil pays his bill.

Do not be deluded by the light vein in which today we see fit to discuss music. This is a very serious column. Let all critical triflers follow our example.

LEONARD LIEBLING.

CONSERVATORY OF THE SOCIETY OF THE MUSIC FRIENDS IN VIENNA.

Instruction in the Master School of Piano Playing in the newly founded Society of Music Friends in Vienna will begin under the direction of Emil Sauer in September, 1902.

Application for entrance must be made not later than September 15 of this year to the direction of the Conservatory in Vienna.

A certificate as to previous musical education, nativity, and state of health is required.

The initiation fee is 10 Kronen (about \$20), and the yearly tuition fee 600 Kronen (\$1200), payable in three different payments, in advance.

The examination for entrance takes place on the 24th of September, and the applicants must be able to play a Prelude and Fugue from J. S. Bach's "Well-Tempered Clavier," something of their own selection, classical as well as modern, and from memory. Applicants will have to bind themselves for at least one school year.

All other details will be found in the Prospectus of the Conservatory, which can be had on application, and all letters must be addressed to the Directors of the Conservatory.

R.I.P.A.N.S.

There is scarcely any condition of ill-health that is not benefited by the occasional use of a R.I.P.A.N.S. Tablet. For sale by Druggists. The Five-Cent packet is enough for an ordinary occasion. The family bottle, 60 cents, contains a supply for a year.

JEANNETTE

DURNO

PIANIST.

Management

DUNSTAN COLLINS,

740 Fine Arts Building,
CHICAGO.



Mme. Charlotte

MACONDA,

LAST SEASON SCORED BRILLIANT SUCCESSES IN EVERY CITY OF IMPORTANCE IN THE EAST, SOUTH, PACIFIC COAST AND CANADA, FROM OCTOBER 4, 1901, TO JUNE 25, 1902, INCLUSIVE.

Sole Management

LOUDON G. CHARLTON,

COLORATURA AND
DRAMATIC SOPRANO.

Season 1903-1904 in England.

ORATORIO, FESTIVAL, CONCERT AND RECITAL DATES NOW BOOKING.

CARNEGIE HALL,
NEW YORK.

ONE WEEK'S SOUSA PROGRAMS

AT
ATLANTIC CITY.

THE nature and character of the educational work done by John Philip Sousa through the presentation of versatile programs representing all schools of music, as performed by his band in concerts given for the benefit of the populace, are illustrated in the following series of programs played last week:

SATURDAY, AUGUST 2, 1902.

AFTERNOON.

Overture, Isabella.....Suppé
Excerpts from Cavalleria Rusticana.....Mascagni
Cornet solo, A Soldier's Dream.....Rogers
Walter B. Rogers,
Suite, In Fairyland.....Cowen
Cello solo, Danse Hollandaise.....Dunkler
Louis Blumenberg.
Nocturne, Kammenoi Ostrow.....Rubinstein
Airs from The Chinese Honeymoon.....Talbot
Soprano solo, Roses in June.....E. German
Miss Caroline Montefiore.
Valse, Rose Mousse.....Bosc
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Rondo Militaire (new).....Böhm

EVENING.

Overture, Paragraph III.....Suppé
Suite, Three Quotations.....Sousa
Fluegelhorn solo, When the Tide Comes In.....Millard
Franz Helle.
Grand Scene, Knights of the Holy Grail.....Wagner
Cello solo, Caprice Hongroise.....Dunkler
Louis Blumenberg.
Idyl, Pictures in a Dream.....Lumbye
Fantastic Medley, The Band Came Back.....Sousa
Soprano solo, Aria from I Pagliacci.....Leoncavallo
Miss Caroline Montefiore.
La Danscuse.....von Blon
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Airs from The Wizard of the Nile.....Herbert

SUNDAY, AUGUST 3, 1902.

AFTERNOON.

Symphonic poem, Les Preludes.....Liszt
Suite, Maidens Three.....Sousa
Cornet solo, Inflammatus, from Stabat Mater.....Rossini
E. Kennecke.
Second Rhapsody.....Liszt
Cello solo, Reverie.....Vieuxtemps
Louis Blumenberg.
Grand Scene, Andre Chenier.....Giordano
Airs from El Capitan.....Sousa
Soprano solo, Israel.....King
Miss Caroline Montefiore.
Idyl, Love Song.....Taubert
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Introduction, Act III, Lohengrin.....Wagner

EVENING.

Overture, Carnival Romaine.....Berlioz
Ballet Suite, Sylvia.....Delibes
Trombone solo, Love Thoughts.....Pryor
Arthur Pryor.
Religious Meditation, The Dying Poet.....Gottschalk
Cello solo, Caprice Hongroise.....Dunkler
Louis Blumenberg.
Scenes from La Bohème.....Puccini
Grand Scene, Siegfried.....Wagner
Airs for soprano, Samson and Delilah.....Saint-Saëns
Miss Caroline Montefiore.
Serenade Rocco.....Meyer-Helmund
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Airs from Florodora.....Stuart

MONDAY, AUGUST 4.

AFTERNOON.

Norwegian Rhapsody.....Svendsen
Suite, Le Roman de Pierrot et Pierrette.....Burgman

Duet for cornets, Echoes of the Alps.....Herfurth
Messrs. Kennecke and Rogers.
Scenes from Tannhäuser.....Wagner
Cello soli—
The Swan.....Saint-Saëns
Etude, Spinning Wheel.....Dunkler
Louis Blumenberg.

Overture, Zampa.....Herold
Three Dances from Nell Gwynn.....German
Soprano solo, A May Morning.....Denza
Miss Caroline Montefiore.
Valse Lento, Muggins (new).....Florence O'Neil
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Descriptive piece, A Hunting Scene.....Bucalossi

EVENING.

Overture, 1812.....Tchaikowsky
Suite, Miniature (new).....Floersheim
Trombone solo, Blue Bells of Scotland.....Pryor
Arthur Pryor.
Airs from The Toreador.....Monckton
Cello solo, Spanish Dance.....Popper
Louis Blumenberg.
Scenes from the operas of.....Gounod
Capriccioso Italien.....Tchaikowsky
Soprano solo, aria from Carmen.....Bizet
Miss Caroline Montefiore.
Christmas Bells.....Smith



March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
March, Salute to the Flag.....Pierson

TUESDAY, AUGUST 5.

AFTERNOON.

Scenes from The Queen of Sheba.....Gounod
Suite, La Fera (new).....Lacomb
Clarinet solo, Grand Fantaisie, Norma.....Bellini
Joseph Norrito.
Invitation à la Valse.....Weber
Cello solo, Meditations from Thais.....Massenet
Louis Blumenberg.
Dance Suite No. 1.....Tshakoff
Airs from The Messenger Boy.....Caryl
Soprano solo, Immer bei Dir.....Raff
Miss Caroline Montefiore.
Intermezzo, Isis (new).....Morse
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Soldiers' Chorus from Faust.....Gounod
Glory and Love to the Men of Old.
Trombone section: Messrs. Pryor, Bauer, Lyon, Williams, Mantia
and Wardwell.

EVENING.

Overture, Il Guarany.....Gomez
Siegfried Idyl.....Wagner
Piccolo solo, Kinlock o' Kinlock.....Occa
Marshal Lufsky.
Fourteenth Rhapsody.....Liszt
Cello solo, Caprice Hongroise.....Dunkler
Louis Blumenberg.
Scenes from Carmen.....Bizet
Entrance of the Gods into Walhalla.....Wagner
Soprano aria, I Pagliacci.....Leoncavallo
Miss Caroline Montefiore.
Intermezzo, Moralba (new).....Rosales
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Airs from The Idol's Eye.....Herbert

WEDNESDAY, AUGUST 6.

AFTERNOON.

Overture, Poet and Peasant.....Suppé
Scenes from Lohengrin.....Wagner
Saxophone solo, Old Folks at Home.....Moeremans
Jean B. H. Moeremans.
Airs from Iolanthe.....Sullivan
Cello solo, Reverie (originally for violin).....Vieuxtemps
Louis Blumenberg.
Grand Fantaisie, A Basso Porto.....Spinelli
Irish Rhapsody.....Herbert
Soprano solo, I'll Sing Thee Songs of Araby.....Clay
Miss Caroline Montefiore.

Arabian Intermezzo, Sesame.....King
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Tarantelle, Del Belphegor.....Albert

EVENING.

Overture, Fra Diavolo.....Auber
Siegfried's Death, from Die Götterdämmerung.....Wagner
Euphonium solo, Auld Lang Syne.....Mantia
Simone Mantia.
Idyl, A Shepherd's Life in the Alps.....Kling
Cello solo, Danse Hollandaise.....Dunkler
Louis Blumenberg.
Burletta, Heel and Toe Polka.....Stanney
Airs from The Scarlet Feather.....Lecocq
Soprano aria, Samson and Delilah.....Saint-Saëns
Miss Caroline Montefiore.
Idyl, The Birds and the Brook (new).....Stults
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Airs from The Fortune Teller.....Herbert

THURSDAY, AUGUST 7.

AFTERNOON.

Overture, Donna Juanita.....Suppé
Excerpts, La Navarraise.....Massenet
Fluegelhorn solo, Alla Stella Confidente.....Robaudi
Franz Helle.
Songs and Dances of Stephen Foster.....Reeves
Cello solo, Meditation from Thais.....Massenet
Louis Blumenberg.
Christmas song, In Old Judea (new).....A. Giebel
Suite, Last Days of Pompeii.....Sousa
Song for soprano, Roses in June.....E. German
Miss Caroline Montefiore.
Intermezzo, In Springtime (new).....Brook
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Airs from The Runaway Girl.....Monckton

EVENING.

Grand Russian March, Slav.....Tchaikowsky
Pilgrims' Chorus and Evening Star Romance, from Tann-
häuser.....Wagner
Trombone solo, The Patriot.....Pryor
Arthur Pryor.
Idyl, In a Clock Store.....Orth
Cello solo, Spanish Dance.....Popper
Louis Blumenberg.
Sketch, Over the Footlights in New York.....Sousa
Grand Fantaisie, Don Carlos.....Verdi
Soprano solo, Israel.....King
Miss Caroline Montefiore.
Spirit of Hope (new).....Florence O'Neil
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
American Fantaisie.....Herbert

FRIDAY, AUGUST 8.

AFTERNOON.

Overture, In Spring.....Goldmark
Offenbachiana.....Conradi
Cornet solo, Columbia Polka.....Hartman
E. Kennecke.
Scenes from The Charlatan.....Sousa
Cello soli—
The Swan.....Saint-Saëns
Etude, Spinning Wheel.....Dunkler
Louis Blumenberg.
Finale, Act I, La Tosca.....Puccini
Suite, Dance of the Hours.....Ponchielli
Song for soprano, A May Morning.....Denza
Miss Caroline Montefiore.
Serenade.....Moszkowski
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Fantaisie, Yankee Doodle.....Reeves

EVENING.

Overture, William Tell.....Rossini
Fantaisie on Themes from the operas of.....Wagner
Trombone solo, Blue Bells of Scotland.....Pryor
Arthur Pryor.
Airs from El Capitan.....Sousa
Cello solo, Caprice Hongroise.....Dunkler
Louis Blumenberg.
Scenes Historical, Sheridan's Ride.....Sousa
Valse, La Reine de la Mer.....Sousa
Soprano solos, Immer bei Dir.....Raff
Miss Caroline Montefiore.
Dervish Chorus, In the Soudan.....Sebeck
March, Imperial Edward (new).....Sousa
(Dedicated by special permission to His Gracious Majesty
Edward VII.)
Airs from Chris and the Wonderful Lamp.....Sousa

Venino.

A. F. VENINO, a piano teacher who used to live in New York, but who moved to the Northwest, left for Europe on August 9 on the steamer Potsdam. He is going to Switzerland and the Rhine, and his wife, who accompanies him, will remain in Vienna to study with Leschetizky. They all must study with Leschetizky, and then we never hear from most of them after that! Why does not this Leschetizky system permeate a little more?

ELSA RUEGGER,
ENTIRE SEASON 1902-3.

Booked with **Boston Symphony Orchestra.**
The Brilliant Belgian 'Cellist.
Management: **HENRY WOLFSOHN.**

OJIBWAY MUSIC.

Beauty Discovered in the Indian Themes.

IT is no longer to be doubted that there is real beauty in Indian music—in that of the Ojibway tribe, at least—and one American composer is engaged in his summer home in Desbarats, Ont., studying the musical system of the Ojibways, reducing it to notes and, to please the civilized ear, making harmonized arrangements of it, which bid fair to become classic. The word "system" in the foregoing is used advisedly, for, notwithstanding that the Ojibway musical scheme does not recognize harmony, the Ojibways have unconsciously attained an artistic end. The singing of the Zunis, the Omahas and other tribes of Western Indians leads very nearly to the conclusion that, while rudimentary melodic ideas of a pleasing nature might be found in aboriginal music, no such thing as a well defined, coherent Indian tune exists.

Indian music, like Indian poetry, consists in the indefinite repetition of a single brief idea. Art music, on the other hand, is distinguished by repetition or imitation of a single melodic idea with various other melodic phrases as links to bind the essential fragments into a complete whole. This feature of art music is palpably manifest in the structure of Ojibway songs. They attain unity by the repetition of a definite melodic phrase, or motif, and they attain variety by the alternation of other phrases or by the familiar device of imitation of the main phrase on another interval of the scale.

Desbarats, since prehistoric times, has been the summer playground of the Ojibways, and it is just there that the scene of Longfellow's "Hiawatha" is laid. It is there, too, that the Ojibways give their annual performance of their own play of "Hiawatha."

Such Ojibway music as the white visitor hears at Desbarats divides easily into two general classes, lyric and ceremonial. The latter class subdivides into accompanied and unaccompanied songs. Inasmuch as the accompaniment consists always and only of drum beats, it might seem as if the subdivision were superfluous, but this is by no means the case. The unaccompanied songs are rhythmically free; that is, they may be in double or triple or indeterminate rhythm. The accompanied songs never fail to be in double rhythm. This may have all the gradations of tempo from andante to presto, but it is always double.

The accompanied song, moreover, is always enhanced by dancing, and the plain double rhythm is the only one to which the Ojibway can direct his feet. It has been learned by patient experiment that any form of triple rhythm, or even 6-8, is hopeless confusion to the Ojibway mind and a tangle to his limbs. This is rather perplexing in presence of the complicated rhythm of "My Bark Canoe" (described further on), in which 3-4 and 4-4 alternate, and the still more complex rhythm of some other of their songs, one of which analyzes into the very unusual rhythmic structure of seven beats to the measure.

The unaccompanied ceremonial songs, for example, their "Farewell to Hiawatha" and "Hiawatha's Death Chant," are often extended to a length that makes them comparable to art songs. Length is attained as indicated above, not by mere repetition, but by a naive development of the leading phrase or motif. There is, moreover, in all their songs a distinct tonality. It is not often one that will lend itself readily to harmony, for most of their songs are in a five note scale, and the omission of the seventh, or leading note, of the European scale makes the enjoyment of the dominant chord hazardous if not impossible.

Although harmony does not enter into Ojibway music, the Indians are appreciative of it, and at times seek to utilize it in their own way. About midnight recently a party of them came from the village of Desbarats down the river to the camp in their canoes, and when opposite the hotel burst forth sonorously in one of their love songs, and the powerful voice of Kabaosa, the scholar of the band, was given forth in a series of thirds below the melody. I called his attention to it afterward, and asked if it were accidental. He replied that he gave the "undertones," as he called them, purposely, but he did not often venture to do so in the regular performance, because it disturbed the other singers and caused them to wander from the correct "tone."

I asked if it was common for the Indians thus to attempt harmony, and he replied with smiling pride that he was the only Indian on the shores of Lake Huron or Lake Superior that could do so. Kabaosa, however, attended school in Marquette, Mich., and there got an idea of singing, and his accomplishment may not be wholly unrelated to his experiences in school. Kabaosa believes the

Indians could readily be taught harmony, and says his own children pick up the melodies of the whites very rapidly. Lewis Tetebahdunung, another of the "Hiawatha band," gives forth a beautifully sweet tenor, and obviously could easily be trained in a more highly developed music than that of his tribe. Indeed, I am surprised to find that the Indians as a class have ordinarily good singing voices.

One of the rules of Indian music is that a song begins on a high note and ends on a low one. We usually reach our climaxes in art music by just the opposite process. To its own rule Ojibway music generally conforms, but among the comparatively few examples studied here there are striking exceptions, one song in particular ending in the most spirited manner on a high note. Another rule is with regard to the scale, which, with most tribes, is limited to five notes. The omitted intervals are usually the fourth and seventh; some of the Ojibway songs have the seventh as a passing note, and some include the fourth on the accented part of the measure. It will occasion no surprise to discover native songs in which every note of the scale is employed. How much missionary influence, exerted over a series of generations, has had to do with the making of Indian songs cannot be asserted, but various circumstances suggest that the music is practically undefined. The melodies unquestionably are very ancient. No one appears to know where or when they originated, but it is certain that they have been handed down by oral tradition for many generations. It is not a wild dream that many of the identical songs of Longfellow's Chibodas are reproduced annually on the shore of Lake Huron.

"My Bark Canoe," to which reference has been made in the foregoing, is a lyric which is exquisite from any point of view, and the musical theme such as might have been composed by any of the precursors of Schubert in the last of the eighteenth century. It is cast in the usual mode, beginning upon the higher and ending on low notes, and the melody is at once so graceful and appealing that it is heard here as commonly among the visitors as among the Indians; both sing, whistle and hum it incessantly, the Ojibway in his tepee or his canoe and the visitor on the piazza of the hotel. It possesses its native touch of barbarism, yet is as fluent as the tenderest thought of Schubert, and, for the paleface musician, its charm is unconsciously enhanced by the appropriate words which Mr. Burton has adapted to it. The original Ojibway is:

"Kee-chi ga de beck, ondeydeyan,
Ah gu-ze be, ondeydeyan."

and this is the translation supplied by one of the native singers:

"I am out all night to seek my love;
I paddle all night long and seek for her."

As the reader no doubt has imagined, the same melody is repeated with each stanza, but the theme is of a haunting quality whose repetition serves only to emphasize the plaint of the Indian swain.

Another lyric of equal attractiveness and a little more elaborate thematic construction is called "A Song of Absence and Longing."

In "A Song of Absence and Longing" the literary material with which the composer started was crude in the extreme, although embodying the essentials of lovesickness as completely as the most finished verses of Heine. After hearing the song in the Ojibway tongue an English translation conveyed the fact that the singer intended to convey: "I don't eat nuttin' for t'ree days since you gone, my sweetheart."

Most Indian music is interesting only to the student or

because of its oddity, but in such songs as these—and there are many others—there is a spontaneity and completeness of melodic expression which makes them welcome before the most cultivated audience; and it is manifest that a worthy work may be done, not only for the Ojibway tribe, but for the paleface also, in notating such songs before they are lost in the fortuitous process of oral transmission.—Boston Transcript.

THE PROFESSIONAL VOICE DESTROYER.

WE shall have, in a few days, the grand singing and instrumental matches (concours) at the Conservatoire, writes the entertaining Paris correspondent of *Truth*. The stage of the theatre there is for more than a week given up to candidates for prizes in the lyrical drama, opera comique, piano, harp, flute, violin, violoncello playing, not to mention other instruments. The jury has a box to itself and is composed of picked musicians. Auber, who in long years past served as foreman, could, like M. Thiers, sleep at will. He judged a voice by a few bars. When he had heard them he folded his arms, threw himself back into an armchair and fell into a doze, in which he remained until the stage manager announced the next competitor, when, after listening to a few more phrases of lyrical drama, he relapsed into his slumber. His verdicts were generally sound, though he judged from such short samples. He hated competitive singing, which he said had no more power to please than tight rope dancing.

I have often wondered in listening to women singers at renowned opera houses at the purely conventional nature of the pleasure they gave. I have heard some of the greatest singers to whom Europe and America ever listened both before and after they had won celebrity. When they were untaught nobodies they entranced me. After they had gone through the mill of great professors, and, in the case of the mezzo soprano and soprano, another story had been added to their voices, they gave as little pleasure to me as the poems of Boileau, which Byron justly spoke of "as whetstone of the teeth, monotony and wire." In a vague way the idea came home to me that their voices had been forced and unnaturalized, and that composers of the modern school were perhaps partly to blame for this. The modern composer cannot endure low toned sweetness, which, after all, is the most expressive.

Dr. Pierre Bonnier has in *La Revue Scientifique* explained the reason for the small pleasure that brilliant operatic singing really gives. His article is one that young ladies ambitious of coming out as cantatrices might read with profit. The title of the article, "The Destruction of Voices and the Teaching of Singing" ("La Destruction des Voix et l'Enseignement du Chant"), is not too strong for the subject, which he treats with the knowledge of wide experience in the treatment of affections of the larynx. Anyone who is conversant with the singing side of the musical world must know what havoc is made of voices in classes formed to turn out nightingales. They must have noticed that the rare cantatrices who came out of the mill able to vocalize agreeably as well as brilliantly are those who stayed but a short time in it. The name of one occurs to me, whose throat is now as profitable to her as a gold mine, who only went through a highly reputed mill to be able to say that she had graduated in it. Patti never went through any mill, a reason why she had as a songstress such a distinct individuality. She learned as a child from hearing her sisters, Mesdames Strakosch and Carlotta,

Maud Mac Carthy

VIOLINIST.

ENTIRE SEASON 1902-3.
DIRECTION: HENRY WOLFSOHN.

Booked with Boston Symphony Orchestra.

THE
ONLY

"LESCHETIZKY"

SCHOOL OF
PIANO PLAYING
IN AMERICA.

Named after PROF. THEO. LESCHETIZKY, of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianist.

CARNEBOIS HALL. Address Communications: 147 W. Eighty-second St., NEW YORK CITY.

LESCHETIZKY—"Mme. Wienzowska's success as a piano virtuosa and teacher is eminent."
FADEREWSKI—"Mme. Wienzowska is a finished pianist and possesses an extraordinary ability of communicating to others a complete knowledge of her art."
HANS RICHTER—"I consider you an artist of finest spirit and taste, and a representative of a most solid school."

WILLIAM FISHER,

331 W. 114th Street,

NEW YORK, N. Y.

Announces the
Exclusive Management of

SARA
ANDERSON-BAERNSTEIN
JOSEPH
Soprano. Bass.

and from imitating them, as she learned to walk and run about. Two great queens of song whom I could name were infinitely more agreeable before being placed one at Milan and the other at the Batignolles under great professors. The latter had really une voix céleste when she was a nobody. It soon under training became strident and the style competitive. I used to hear her in the period of obscurity sing in the organ loft of a church and at the house of a friend, and with what enchantment! She performed tours de force on the lyric stage some four or five years later, but they were devoid of charm, and Madame Miolan-Carvalho, a songstress who learned like Patti by imitation, to my feeling eclipsed her, though she had nothing like so high a reputation.

Dr. Bonnier believes that endless pupils enter the Conservatoire and the mills of private professors with fine voices, but that few come out of them with unimpaired throats. The velvet is at once worn out, and the larynx becomes like the hammers of a piano that require buffing. Private teachers, save rare exceptions, are as bad as those of the state, if not worse. In the state schools they only accept as candidates for admission finely formed throats able to stand great strain. In too many of the private schools they accept anyone who can pay heavily for tuition, and ruin delicate small voices of medium range in the vain hope to bring them up to the high soprano register, and to give them loudness.

Dr. Bonnier regrets the present impossibility of giving some statistics of spoiled voices. When the victims of the forcing process are rich, one hears no more about their mishaps. Who would be so cruel as to tell a young lady whose vocal gifts had been cultivated regardless of expense that it is really painful to hear her sing? She sings before amiable and uncritical friends or at charity concerts, is applauded, and is hardly aware to what degree her larynx has been racked out. The impecunious victims,

poor things, are rudely told the truth, and resort—with tears and sobs—to a throat doctor, who can rarely help them to recover what they have lost. What Dr. Bonnier terms la courbature, or the aching weakness arising from overstrain, is frequent. So are callosities of the vocal cords; so are permanent ecchymosis of the throat. The habitual brain congestion helps to spoil the ear, and has a disastrous effect on the extreme chest notes, and often on the head notes, which escape the control of the singer.

The tricks of vocal emission, which victims admire because they paid so high a price (when they are graduates of private schools) to learn them, are often absurd. One of the tricks is to constrict the chest and force well the throat. What would one think of a violinist who leant with all his weight on the bow to draw the fullest possible sound from a string? The constricting of the chest and the effort of the throat have for their immediate effect to congestionize the vocal cords and the arytenoid articulations, and to give rise to that unpleasant tremulous singing which betrays racking out when not a consequence of old age. The scales gymnastics have such a congesting effect that even professors anxious for rapid results tell their pupils only to practice them for a quarter of an hour at a time, whereas they ought not to practice them at all. What few will believe is the superior power of a voice emitted in a natural way to make itself heard afar. The forced volume of a voice does not help to make it audible at a distance; but it gives the pupil the illusion of carrying farther than if gently thrown out. A sailor who sings out the soundings that he takes never forces his voice, and still is audible for a considerable distance. He pitches his voice instinctively to the ear of his auditors, and no more knows how he does it than he knows how he vaults or runs up a rope. He imitates merely.

There is nothing more unusual on the lyric stage or in

oratory than a good pitch of voice. Gambetta contracted a throat disease by going to actors to learn how to pitch his voice instead of trusting to his Italian instinct. Thiers, with a naturally feeble and quite uncultured voice, was audible, at the age of seventy-three all over the Versailles Theatre, where the Assembly sat. When he saw from the puzzled faces of distant auditors that they had not heard what he said, he drew a good breath, and opening his mouth a little more, repeated himself with some slight and always telling variation. Renan lectured with the utmost vocal ease, and in a voice pitched to be heard by the most distant listeners. It was untutored, save in his school days at Dupanloup's little seminary. But his teachers insisted on a distinct pronunciation and on a good pause to take breath at full stops.

At the Conservatoire voices are treated with military rudeness. Less fortunate than the colonels and generals who at military manoeuvres lose along the roads but a third of their effectives, certain professors, though pitiless forcing for competitive examinations, spoil a greater number of voices. The surviving voices, says Dr. Bonnier, are wound up to a certain pitch, artificial, unnatural.



DAVID BAXTER

Eminent Scotch Basso.
In America, beginning November.
Oratorio, Concert and Recital.
SPECIALTY:
Scotch Ballad Recitals.
YOUR NOW BOOKING.

Sole Direction:
LOUDON G. CHARLTON
CARNegie HALL.

PARIS.

SCHOOL FOR ACTING.

EMIL BERTIN,

1er Régisseur de la Scène de l'Opéra Comique.
Stage Practice. In Cast.
41 rue des Martyrs, Paris.

LA VILLA VIOLETTE

TROCADERO,

22 rue Raynouard. Madame Fiesinger.
Assortment of rooms. Excellent table. Gardens.
All facilities of bus and tram.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, language, sol-fège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersburg.

FRENCH SCHOOL

M. DUMARTHERAY,

From Sounds to Literature, Pronunciation, Accent, Conversation.
(Opera.) 14 rue Talibout.

Mme. FLORENZA d'ARONA,

VOCAL PROFESSEUR, PARIS.

From May until October.
Odensegade 4.
Copenhagen, Denmark.

Miss JULIA KLUMPKE,

VIOLINISTE.

Pupil of MM. Eugene Ysaye and G. Rémy.
Concerts, Musicales, Lessons, Violin and Accompaniment.
10 rue Froidevaux.

Mme. ROSINE LABORDE,

PROFESSEUR DE CHANT.

62 rue de Ponthien, Paris.

MLLE. GRACE LEE HESS

Supplementary Education.

SCHOOL.

French Language Obligatory.
145 Avenue Victor Hugo, Paris.

MLLE. KIKINA,

PROFESSEUR DE CHANT.

Ancienne Elève de MARCHESI.
100 Avenue de Villiers, Paris.



Entirely New. The
Chas. F. Albert's
Artist Rosin.

Composed of an entirely new mixture, specially adapted to solo work. It has that velvet-like friction and does not powder; trial will convince.
Chas. Gregorowitch pronounces it the best in the world. Price, 30 cents, postpaid.

CHAS. F. ALBERT,
Manufacturer,
205 South Ninth St., Philadelphia.

PARIS.

BALDELLI,

ITALIAN BARITONE.

Théâtre Royal, Madrid. Professeur de Chant.
(Champs Elysées.) 6 rue Euler, Paris.

MLLE. NILANDE,

Authorized Teacher of the Yersin Phono-Rhythmic Method. French Diction. French Language.
(Ave. Marceau.) 22 rue de Chaillot.

MME. ROGER-MICLOS,

PIANO-PARIS.

Elementary and Superior Class and Private.
Public Pupils' Concerts.
(l'Etoile.) 27 Avenue MacMahon.

MLLE. MARTINI,

Artiste Opéra, Opéra Comique, Théâtre Lyrique.
Professor of "Mime."
Silent Interpretation, Stage Business, Gesture, Pantomime, &c.
3 rue Nouvelle, Paris.

THE FRENCH LANGUAGE

Rapidly, easily and correctly acquired by
KIMON'S PRACTICAL SYSTEM.
(3 francs, post free.)

Private lessons by M. D. Kimon,
10 rue Cambon, Paris.

MME. J. VIEUXTEMPS,

VOCAL PROFESSOR.

Classes and Private Lessons. Placing and Mending of Tones. 25 rue de Tocqueville (Monceau).

London, England.

Mr. Edwin Wareham,

Principal Tenor Covent Garden, etc.

LESSONS IN VOICE PRODUCTION AND SINGING.

Address:
62 Carlton Hill, St. John's Wood, London, N. W.
Studio: Bechstein's, 40 Wigmore Street, W.
Will be in Chicago during July and August.
Address care of Musical Courier.

RENE PAPIN,

Authorized Representative of the Yersin Method of French Diction.
7 Dorset Square N. W., London.
(Near Baker Street station.)

Mesdemoiselles YERSIN,

Authors of the

PHONO RHYTHMIC FRENCH METHOD.

Winter address:
465 Lexington Avenue, NEW YORK.

Summer address:
Newport House, BAR HARBOR, ME.

MISS HELENA AUGUSTIN,

PIANIST.

806 Seventh Avenue, New York.
Concerts, Recitals, etc.

London, England.

Edouard Darewski,

PROFESSOR OF SINGING.

Percy House, Randolph Rd., Maida Vale, London.
Paderewski, writing in March, 1908, says: "I know your remarkable qualities both as a singer and as a vocal teacher, and especially your method, which is ITALIAN IN THE BEST SENSE OF THE WORD."

MME. MORIANI.

Private Academy for Voice Training and School for Opera.

Complete Training for Voice, Style, and the Different Repertoires.

Special Classes for Gentlemen on each Monday and Thursday from 5 to 7.

Madame Moriani will continue her Lessons from July 1st to October on the Continent, thus affording change of air.

French Diction and Acting with Mr. Vermandele, who has taught her pupils in Belgium for fourteen years.

For terms and particulars write to the Secretary of Madame MORIANI's School, St. Ermin's Hotel, Westminster, London, England.

MARIE WITHROW,

VOICE PRODUCTION.

84 New Bond Street, London.

PROF. MICHAEL HAMBOURG'S

Academy for the Higher Development of

Pianoforte Playing.

2 Clifton Gardens, Maida Vale.

COLOGNE-ON-THE

RHINE.

Founded in 1880.

The Conservatory of Music.

Principal:

PROFESSOR

DR. FR. WULLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all instrumental instruments); second, Vocal, and, third, Theory of Music and Composition Schools.

The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of forty teachers.

Winter term begins September 16; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolfstrasse 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing.

For full details apply to the Secretary.

WOLFSTRASSE 3-5, COLOGNE, MANAGER.

Dr. HENRY G. HANCHETT

136 Fifth Avenue, New York City.

LECTURE RECITALS.

PIANO INSTRUCTION.



AMY MURRAY'S

"Evenings of
Scottish Song,"

With CHARLES EDWARD WALK
at the Piano.

29 West 20th Street.
NEW YORK.

ONLY

SPEAKS

BASSO,

123 WEST 80th STREET, NEW YORK.

GRAND
PRIX.

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

D. H. BALDWIN & CO.

142-144 West Fourth Street, CINCINNATI, OHIO.
257 Wabash Avenue, CHICAGO, ILL.

PARIS

1900.

STRICH & ZEIDLER,

STRICTLY HIGH-GRADE GRAND AND UPRIGHT PIANOS,

134th Street and Brook Avenue, NEW YORK.

POPULAR
PEASE
PIANOS.

PEASE PIANO CO.

Factories: West 43d Street.

Office and Salesrooms: 109 West 42d Street,
NEW YORK.

CONCERT DIRECTION
(Agency Founded 1870.)

HERMANN WOLFF.

Germany: Berlin and Flottwellstrasse 1.
Cable address: Musikwolff, Berlin.

Proprietor and Manager of the Philharmonic
Concerts, Berlin; the new Subscription Concerts,
Hamburg; the Bechstein Hall, Berlin.
Sole Representative of most of the leading artists,
viz.: Joachim, d'Albert, Stavenhagen, Mme. Car-
reño, Mile. Kleeberg, Mile. Marcella Sembrich,
Rmil Goetz, the Berlin Philharmonic Orchestra,
Manager of the American tours of Josef Hofmann,
Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.
APPLY FOR CATALOGUE.

HANS TIETGEN,

VIOLIN MAKER

and dealer in Old Italian Violins.



Importer of VENETIAN and
Prepara Roma "Pure Quilt" Strings.
32 Union Square East,
NEW YORK CITY.

Royal Conservatory of Music and Theatre, Dresden, Germany.

Forty-sixth Year, 1899-1900: 1,277 Pupils; 72 Recitals. 118 Instructors, among whom are:

Frau Auer-Herbeck, Bachmann, Braunnroth, Döring, Draeske, Fährmann, Frau Falkenberg, Fuchs,
Höpner, Janssen, Iffert, Kluge, Frl. von Kotzebue, Krause, Mann, Frl. Orgeni, Paul, Frau Rappoldi-
Kahrer, Kemmele, Reuss, Schmöle, Von Schreiner, Schulz-Beuthen, Frl. Sievert, Frl. Spliet, Starcke,
Tyson-Wolf, Urbach, Vetter, Winda, Wolf, Wilb, Wolters, the foremost members of the Royal Court
Orchestra, headed by Concertmaster Rappoldi, Grützmacher, Feigert, Bauer, Biehring, Fricke,
Gabler, Wolfemann, etc. Education from beginning to finish. Full courses or single branches
Principal admission times begin April and September. Admission granted also at other times
For prospectus and other information apply to our American Representative,

E. A. LEOPOLD, Vocal Instructor, NEW HAVEN, CONN.

The Stern Conservatory of Music,

FOUNDED 1850.

22a. Barnburgerstrasse (Philharmonie), Berlin, S. W.

Royal Professor GUSTAV HOLLAENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL:
Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral
instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY
PIANO AND VIOLIN SCHOOL.
Principal Teachers: HARMONY AND COMPOSITION—Max Loewengard, Hans Pützner, Prof. Philipp
Reiter, Prof. E. E. Taubert. PIANO—Emma Koch, Felix Dreychock, Anton Forster, Otto Heg-
ner, Prof. Ernst Jedlicka, A. Papendieck, Gustav Fohl, A. Bormann, Prof. E. E. Taubert, Guenther
Freudenberg. SINGING—Frau Prof. Selma Wickliss-Kempner, Mme. Bianche Corelli, Wladyslaw
Seidemann, Alexander Heinemann. OPERATIC AND DRAMATIC CLASS—F. Jacques Goldberg.
VIOLIN—Lady Halle (Wilma Norman-Meruda), Prof. Gustav Hollaender, Bernard Dessau, Willy
Nicking, W. Rumpelmann. CELLO—Eugen Sandow. HARP, HARMONIUM—Frans Poonitz. OR-
GAN—Otto Diesel, Royal Music Director, &c.
Charges: From 125 marks (\$20) up to 500 marks (\$120) Annually.
Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation
hours from 11 a. m. to 1 p. m.

Klindworth-Scharwenka Conservatory of Music.

BERLIN W., STEGLITZERSTRASSE, 19.

Director: DR. HUGO GOLDSCHMIDT. Principal Teachers: PROF. XAVER SCHARWENKA,
K. K. Hofpianist; P. H. SCHARWENKA, C. ANSORGE, W. BERGER, W. LEIPHOLZ, MAYER-
MAHR (Piano); GOLDSCHMIDT, LINA BECK (Singing); ZAJIC, GRUENBERG, VAN BRENNER-
BERG (Violin); VAN LIER (Cello); KNUFFER (Opera).
Pupils received at any time.

THE NEW LOCATION OF THE Cincinnati Conservatory of Music,

MISS CLARA BAUR, Directress,

HIGHLAND AVENUE AND OAK STREET.

The Conservatory instructs, trains and educates
those seeking a musical education after the best
methods of foremost European Conservatories.
The faculty includes some of the leading Artists
and Musicians of America.
The environment of the NEW LOCATION, with
respect to refinement, home comfort and luxurious
surroundings, is ideal.
DELIGHTFULLY LOCATED on the hills over-
looking the city, in the FINEST BUILDING DE-
VOTED TO MUSIC IN AMERICA.
Day and boarding pupils enrolled at any time.
For catalogue address:
MISS CLARA BAUR,
Cincinnati Conservatory of Music,
Highland Ave. & Oak St., CINCINNATI, Ohio, U.S.A.

A. B. CHASE PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,
the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

HUGO GORLITZ

119 New Bond Street,
LONDON, W.

European-American Concert Bureau

Nine years Director of Paderewski's Tours
Sole Agent and Manager of Kubelik.

AMERICAN TOUR OF KUBELIK, 1901-1902
Under Management of
MR. DANIEL FROHMAN & MR. HUGO GORLITZ.

ASHTON'S ROYAL AGENCY

38 Old Bond St., LONDON, W.



BY APPOINTMENT TO
His Majesty The King, Her Majesty Queen Alexandra, and
Their Royal Highnesses Prince and Princess of Wales.

Concert,
Theatrical, Variety.

Artists introduced, Tours and Concerts arranged and managed.
The Royal Agent for Drawing Room Entertainments.

CONCERT DIRECTION

CHARLES KING,

312 Regent Street, London, W.

Telegraphic Address: "ARTISTLIKE, LONDON."

AGENCY FOR LEADING ARTISTS AND MUSICAL ORGANIZATIONS.

RECITALS DIRECTED AND MANAGED.

TOURS ARRANGED. WRITE AND ARRANGE APPOINTMENT.

THE
CONCORDE
CONCERT
CONTROL

and Orchestra, Entertain-
ment and Lecture Bureau.

Telephone: 4153 GERRARD. Telegrams: "CONCORDIST, LONDON." Cable Code: THE CONCORDE CODE.

"Undertakes Good Artists Only."

The St. James Budget says: Mr. Norman Concorde is the most
energetic and up to date man in his profession.
Music says: The C. C. C. is influenced solely by artistic merit.
The Musical Courier says: His name has become a guarantee of
reliability.
The Zeitschrift für Musik (Leipzig) says: Herrn Concorde's prin-
cipal besteht darin: wenig zu versprechen und viel zu halten.
The Court Circular says: The most reliable bureau in London.
Address: 310 Regent St., London, W.

Hazelton Brothers PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.

STEINWAY

Grand and Upright

PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

FINISHING FACTORY, FOURTH AVENUE, 52d-53d STREETS, NEW YORK CITY.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

EVERETT

PIANOS

GRAND and UPRIGHT
DISTINCT ART CREATIONS

IMITATING NONE, BUT POSSESSING INDIVIDUAL QUALITIES WHICH MAKE THEM THE BEST NOW MANUFACTURED.

OSSIP GABRILOWITSCH, RICHARD BURMEISTER
AND OTHER EMINENT VIRTUOSI EXCLUSIVELY USE AND UNQUALIFIEDLY INDORSE THEM.

EVERETT PIANO CO.
BOSTON

THE JOHN CHURCH CO.
NEW YORK CINCINNATI CHICAGO

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.

WASHINGTON.

NEW YORK.

THE CELEBRATED

SOHMER

Heads the List of the Highest Grade Pianos, and

Are at present
the most
Popular and



Preferred by
the Leading
Artists.

SOHMER & CO.

NEW YORK WAREROOMS:
SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for explanatory literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

